

SAM
FRANCIS

SAM FRANCIS

New Monotypes from

Experimental Workshop, San Francisco

Saturday June 4 to July 1, 1983

**Thomas
Segal
Gallery**

73 Newbury Street

Boston, MA 02116

Tel (617) 266-3500

Tuesday-Saturday 10-5:30
or by appointment

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JUN 12 1983
US ARTISTS COUNCIL
MUSEUM OF ART



Sam Francis
Untitled
N.Y. 1959
25% x 18%
Watercolor on paper

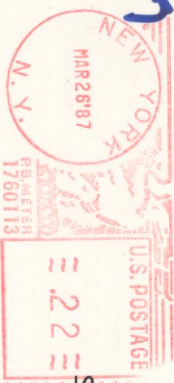
FRANCIS, SAM
Modern and Contemporary
Masters

April 8 through June 13

Gallery hours: Tuesday-Saturday
10:00-5:30

Lever/Meyerson Galleries, Ltd.

16 West 57th Street 5th Floor
New York, New York 10019
(212) 977-9444



STAMP

Ms. Ilene Susan Fort
Assistant Curator
Los Angeles County Museum of Art
5905 Wilshire Boulevard Los Ang
CALIF.

415

SAM FRANCIS

A SURVEY OF PAINTINGS

1965-1983

NOVEMBER 9, 1996-JANUARY 25, 1997

OPENING RECEPTION SATURDAY, NOVEMBER 9, 6-8 PM

A fully illustrated catalogue accompanies the exhibition.

GAGOSIAN GALLERY

456 NORTH CAMDEN DRIVE BEVERLY HILLS CA 90210

TEL 310 271 9400 FAX 310 271 9420



Photograph of Sam Francis in his Santa Monica studio, 1977, by Meibao Nee.
Courtesy of The Sam Francis Estate.

Studio Marconi

Milano - Via Tadino, 15 - Tel. 22.55.43 - 271.94.15

Sam Francis

1°, 2°, 3° piano

Opere dal 1960 al 1983.

Inaugurazione:

Giovedì 12 Maggio 1983, ore 19

Orario: Martedì-Sabato ore 10.30-13 / 16-19.30



SAM FRANCIS

MAJOR GRAPHIC WORK

DECEMBER 3 - JANUARY 11, 1997

MAXWELL
DAVIDSON
GALLERY

41 EAST 57TH STREET NEW YORK, N.Y. 10022
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GHOST, Lithograph, 1963, 22 x 35½ inches

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MS ILENE SUSAN FORT
CURATOR OF AMERICAN ART
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LOS ANGELES CA 90036-4523

0002268

FRANCIS, SAM ONE-MAN

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LOS ANGELES, CALIFORNIA
DEC 14 1973



NICHOLAS WILDER GALLERY

8225½ santa monica blvd., l.a. 90046 phone 656 0770

SAM FRANCIS

RECENT PAINTINGS

WEDNESDAY, NOVEMBER 14 THRU DECEMBER 1 • 11 A.M. - 5 P.M.

MAURICE TUCHMAN
L. A. COUNTY MUSEUM
5905 WILSHIRE BLVD.
LOS ANGELES, CALIF.

90036

AP 2272



Sam Francis

works on paper
opening Saturday
December 2
10 to 5:30
continuing to
January 3, 1973

André Emmerich Gallery
41 East 57 New York 10022

69-001, 1969. Acrylic on paper: 30 x 22 in. ▲

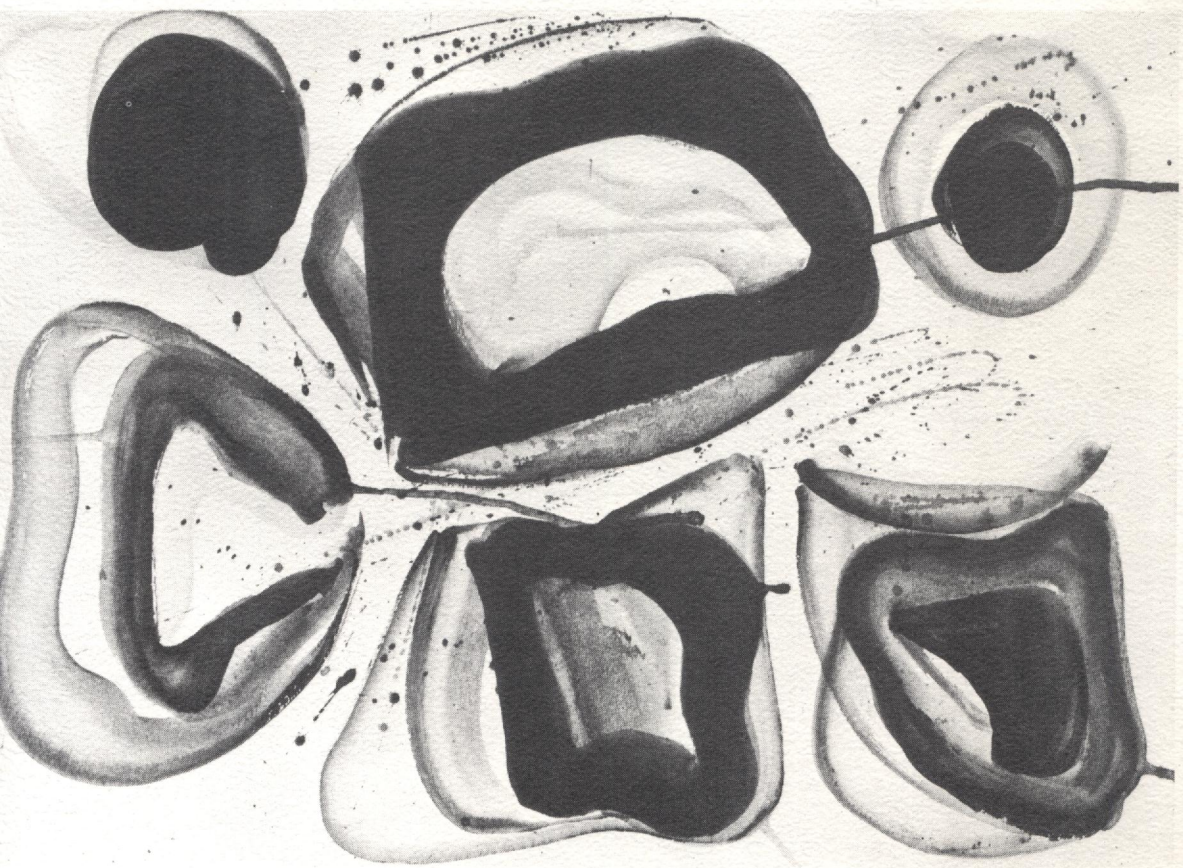
ONE-MAN



Mr. Kenneth Donahue
Deputy Director
Los Angeles County Museum of Art
5905 Wilshire Blvd.
Los Angeles, Calif. 90036

LIBRARY
LOS ANGELES COUNTY MUSEUM OF ART
LOS ANGELES, CALIFORNIA

DEC 8 1972



Untitled Blue Balls 19 ³/₄ x 13 ³/₄ 1960

I am your change-bearer
I am your instrument
of expansion
one flash only
fills the universe
one miracle only
endures forever
(eternity)
Color is a series
of harmonies
everywhere in
the universe
being divine
whole numbers

SAM FRANCIS

GOUACHES FROM 1949 TO 1975

OCTOBER 27 - NOVEMBER 20, 1975

lasting forever

adrift in time

Color is a pattern

that plays across

the membrane of

the mind

Color is a

firing

of the

eye

Color is born

of the interpenetration

of light and dark

LOS ANGELES VALLEY COLLEGE
5800 FULTON AVENUE, VAN NUYS, CALIFORNIA
MONDAY-THURSDAY-NOON-3 P.M. 6:30-9 P.M.

HALLCASES: CHILDREN'S ART • COLLECTION OF JUDITH VON EUER



*You are cordially invited to the opening of an exhibition of
new paintings by SAM FRANCIS on Thursday, January 6th
from 5 to 7 p.m. The exhibition continues to January 29, 1983
at the André Emmerich Gallery at 41 East 57th Street, N.Y.C.*



FRANCIS, SAM



JAN 06 1983

LOS ANGELES CITY
MUSEUM OF ART

Gallery hours: Tuesday through Saturday, 10 to 5:30



SAM FRANCIS

Untitled (Krakatoa), 1980. Acrylic on canvas, 7'11¼" x 4'11" (2.41 x 1.49 m.)



You are cordially invited to the opening of an exhibition of recent work by SAM FRANCIS on Thursday, April 23 from 4 to 6 p.m. The exhibition continues to May 22, 1981 at the André Emmerich Gallery at 41 East 57, New York.

SALON EXHIBITION

ONE MAN

SAM FRANCIS

WATER
COLORS

AND

ROUND THE BLUES, 1957 OIL ON CANVAS, NINE BY ELEVEN FEET

November 27th to December 28th

MARTHA JACKSON GALLERY
32 EAST 69 STREET • NEW YORK 21, N.Y.

LIBRARY
LOS ANGELES COUNTY MUSEUM OF ART
LOS ANGELES, CALIFORNIA

MARGO LEVIN GALLERY
812 NORTH ROBERTSON BLVD.
LOS ANGELES, CA 90069
(213) 273-0603
SUMMER HOURS:
TUESDAY THRU SATURDAY
1-5 P.M.

SUMMER EXHIBITION
JUNE 15-AUGUST 15

A RETROSPECTIVE OF PRINTS
1959-1974

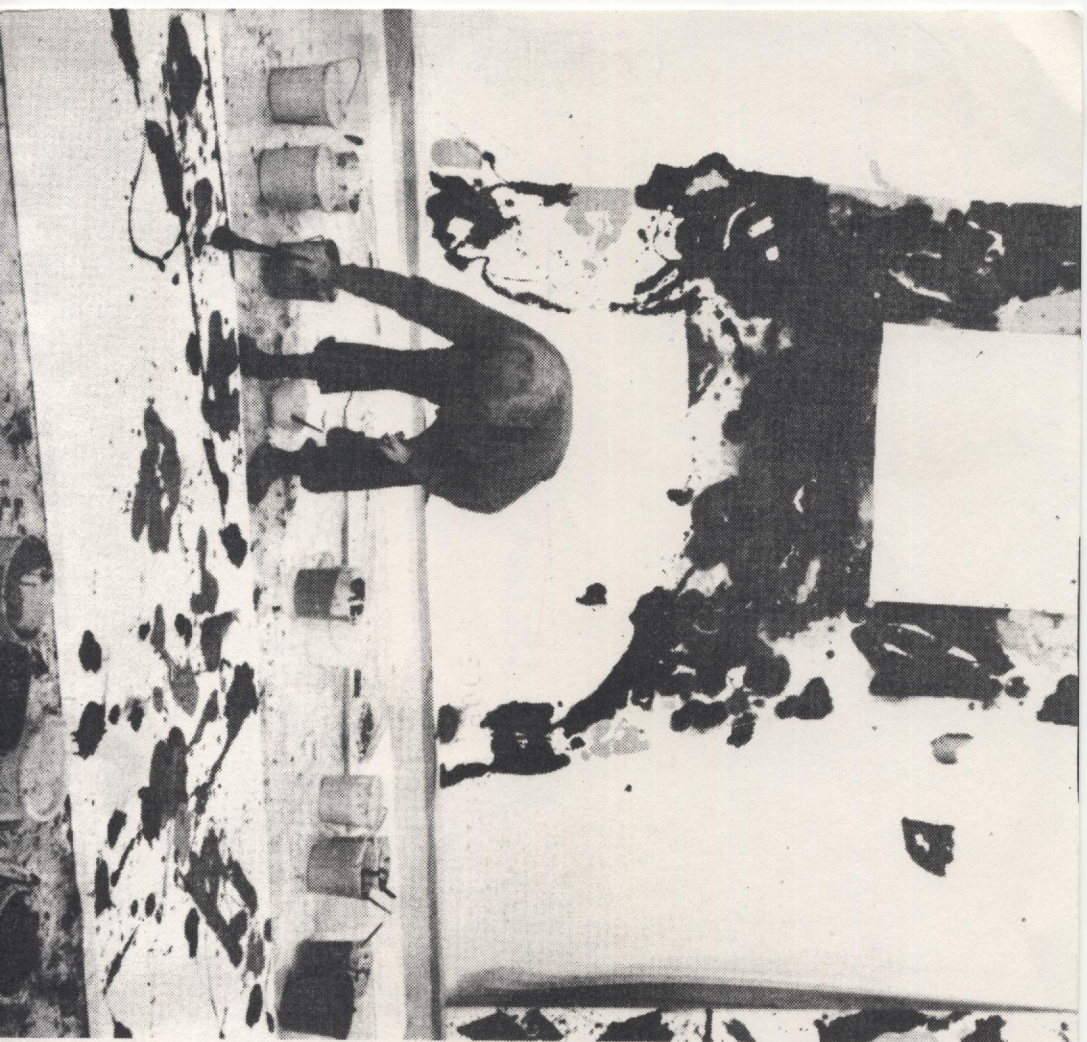
ONE MAN

SAM FRANCIS

LIBRARY

JUN 27 1974

LOS ANGELES COUNTY
MUSEUM OF ART



ART ATTACK GALLERY

PRESENTS

SAM FRANCIS

AMERICAN MASTER OF ABSTRACT EXPRESSIONISM

14 PAINTINGS

OCT. 22 - DEC. 10

YOU ARE INVITED TO ATTEND A
SPECIAL OPENING RECEPTION

WITH SAM FRANCIS

SAT. OCT. 22, 1983

7:30 - 10:30 P.M.

DEC 2 1983

LOS ANGELES COUNTY
MUSEUM OF ART

FOR MORE INFORMATION CALL (208) 344-6422
DAVID AIRHART OR JOSE LUIS RODRIGUEZ

ART ATTACK GALLERY • 409 S. 8TH ST., BOISE, ID 83702

YOU ARE CORDIALLY INVITED TO VIEW
AN EXHIBITION OF COLOR LITHOGRAPHS BY

Sam Francis

SEPTEMBER 29 - OCTOBER 26, 1969

UNIVERSITY GALLERY

NORTHROP MEMORIAL AUDITORIUM

UNIVERSITY OF MINNESOTA

MINNEAPOLIS, MINNESOTA

HOURS: MON. - FRI.
8:30 A.M. - 4 P.M.
SUNDAY
2 P.M. - 5 P.M.

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LOS ANGELES COUNTY MUSEUM OF ART
LOS ANGELES, CALIFORNIA

OCT 3 1969

UNIVERSITY OF *Minnesota*

• UNIVERSITY GALLERY

316 NORTHROP MEMORIAL AUDITORIUM
MINNEAPOLIS, MINN. 55455

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ART RESEARCH LIBRARY
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LOS ANGELES, CA 90036

ONE MAN

FRANCIS, S

LIBRARY
LOS ANGELES COUNTY MUSEUM OF ART
LOS ANGELES, CALIFORNIA
JUN 25 1971



*You are cordially invited to the opening of an
exhibition of new paintings by SAM FRANCIS
Saturday, April 10 from 10 a.m. to 5:30 p.m.
The exhibition will continue to April 28, 1971
at the André Emmerich Gallery, 41 East 57 St.*

Sam Francis

NOVEMBER 1964

LANYON GALLERY 700 WELCH ROAD • PALO ALTO • DA 4-3740

RECENT PAINTINGS BY
SAM FRANCIS

SANTA BARBARA MUSEUM OF ART
DECEMBER 13/JANUARY 25

RECEPTION
DECEMBER 12
5:30-7:30 P.M.

ONE-MAN

FRANCIS, S

LIBRARY

LOS ANGELES COUNTY MUSEUM OF ART
LOS ANGELES, CALIFORNIA

DEC 5 1969

ONE-MAN

LITHOGRAPHS OF

SAM FRANCIS

FROM THE COLLECTION OF THE PASADENA ART MUSEUM

22 November - 18 December

Peppers Art Center Gallery

1200 EAST COLTON AVENUE

REDLANDS

University of Redlands

TUESDAY - FRIDAY 1:00-5:00 SATURDAY AND SUNDAY 2:00-5:00

LIBRARY

LOS ANGELES COUNTY MUSEUM OF ART
LOS ANGELES, CALIFORNIA

NOV 20 1970



**ANGLES
GALLERY**
2230 MAIN STREET
SANTA MONICA, CA 90405
(213) 396-5019

YOU ARE CORDIALLY
INVITED
TO
ATTEND
A RECEPTION
FOR THE
ARTIST
SUNDAY/NOVEMBER 23 1986
6-9 P.M.
THROUGH JANUARY 10 1987

SAM FRANCIS

GUEST CURATOR
JERRY SOHN

GALLERY HOURS:
TUESDAY-SATURDAY
11:00-5:30

Sam Francis

Summer #1, 1957

Oil on canvas

95 1/2 x 71 4/5 inches

Private Collection, Palm Beach
Acquired from Richard Gray Gallery
February 2001

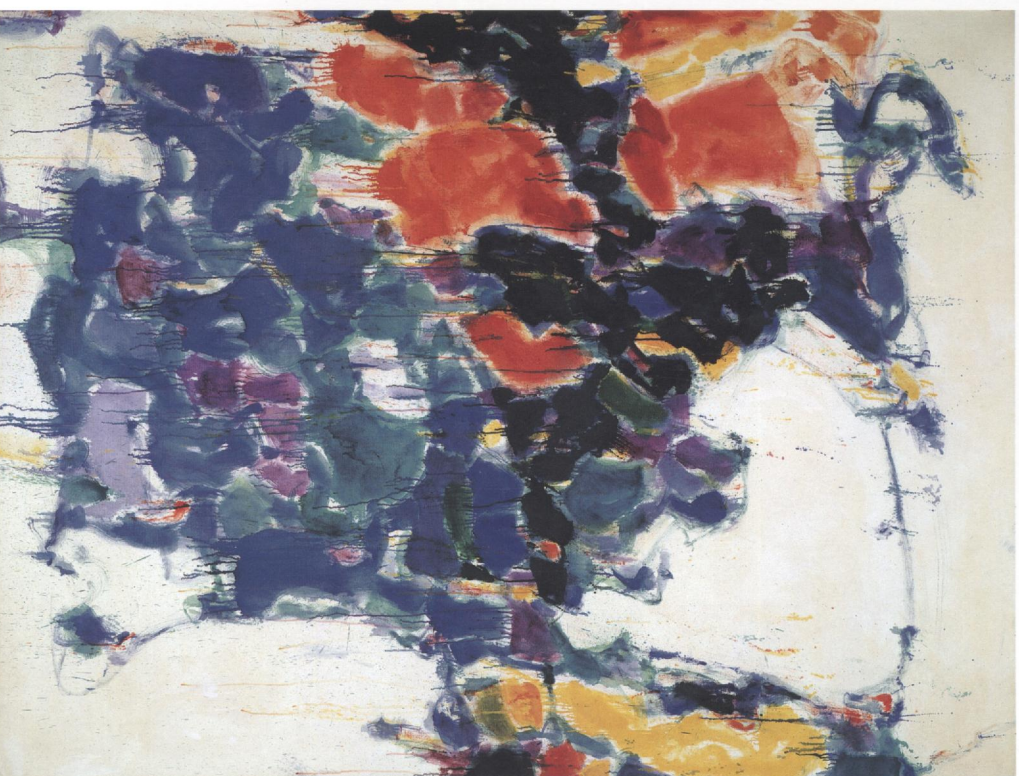
MAGDALENA ABAKANOWICZ	LUCIEN FREUD	ROBERT MOTHERWELL
JOSEF ALBERS	ALBERTO GIACOMETTI	LOUISE NEVELSON
CARL ANDRE	ADOLPH GOTTLIER	ROBERT NICKLE
JEAN ARP	HAROLD GREGOR	CLAES OLDENBURG
MILTON AVERY	PHILIP GUSTON	MIMMO PALADINO
JENNIFER BARTLETT	DAVID HOCKNEY	PABLO PICASSO
BEN BENSON	HANS HOEMANN	JACQUE PLIENSA
ALEXANDER CALDER	JASPER JOHNS	JACKSON POLLOCK
SUZANNE CAPORAEL	DONALD JUDD	ROBERT RAUSCHENBERG
ANTHONY CARO	ALEX KATZ	SUSAN ROTHENBERG
MARC CHAGALL	ELLSWORTH KELLY	MARK ROTHKO
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RICHARD DIEBENKORN	FERDINAND LÉGER	RICHARD SERRA
JIM DINE	ROY LICHTENSTEIN	DAVID SMITH
JEAN DUBUFFET	HENRI MATISSE	FRANK STELLA
MARCEL DUCHAMP	JOAN MIRÓ	ANTONI TAPIES
MAX ERNST	JOAN MITCHELL	CY TWOMBLY
BARRY FLANAGAN	TATSUO MIYAJIMA	ANDY WARHOL
SAM FRANCIS	HENRY MOORE	TERRY WINTERS

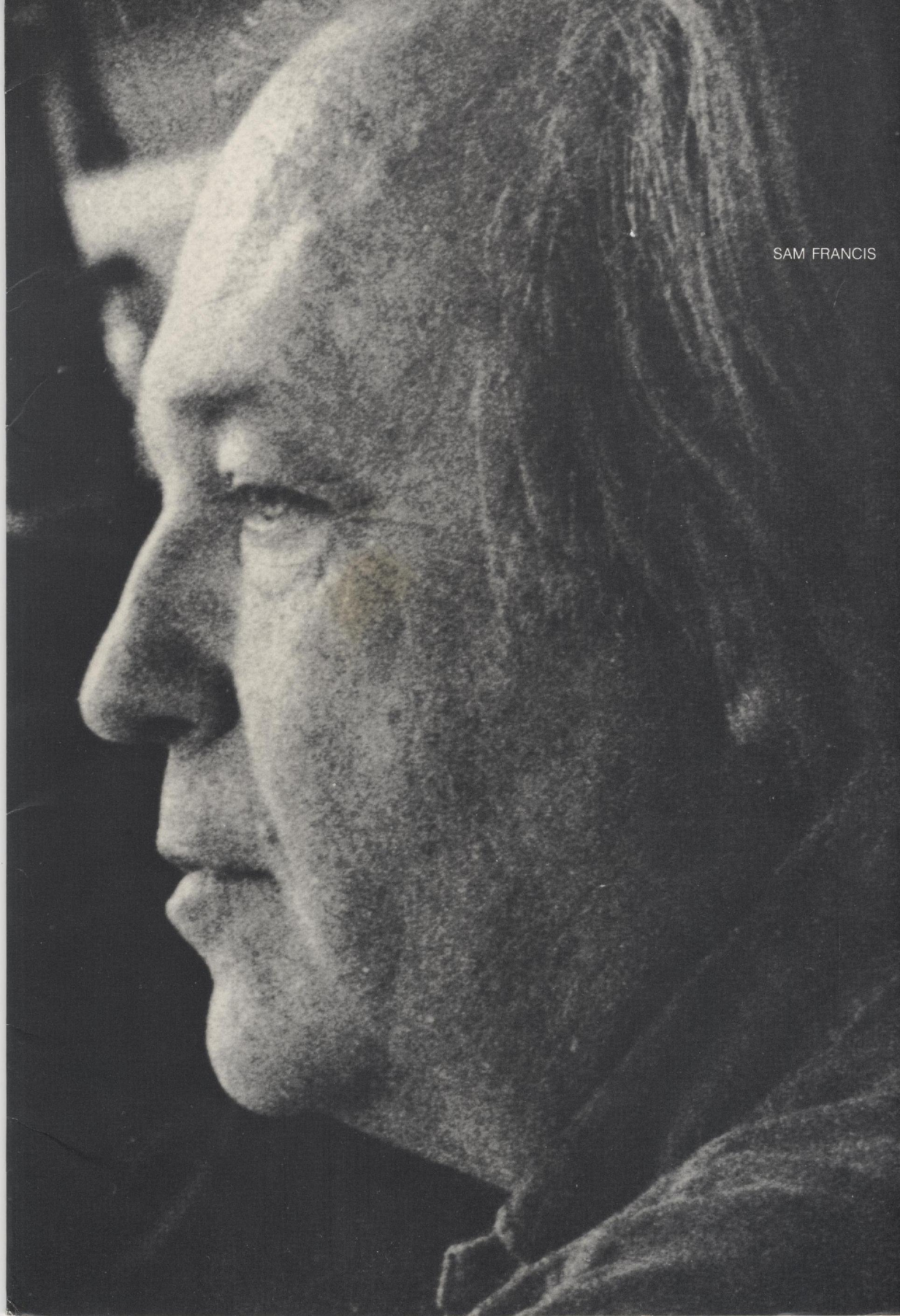
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www.richardgraygallery.com





SAM FRANCIS

This series of eight original color screen prints was hand printed at the studios of Gemini G.E.L., Los Angeles, California. All screens were hand drawn directly on the silk by the artist. Collaboration between artist and staff of Gemini took place during the period from May through December 1972. These prints were printed on Italia, Arjomari, Arches Cover and Arches 88 mold-made papers. Editions vary in size from 50 to 100 impressions and each print documentation (available upon request) describes the print, number and description of impressions pulled, and the printers of the editions. Each print is signed and numbered by the artist and bears the Gemini copyright and chop.

The enclosed photo-offset lithographic reproductions represent the quality and color of the hand-made prints as closely as possible.



Brochure Design: John Coy
Photography: Malcolm Lubliner
Cover Photo: James Robie
Printing by: George Rice & Sons

LIBRARY
LOS ANGELES COUNTY MUSEUM OF ART
LOS ANGELES, CALIFORNIA
JAN 26 1973

ONE-MAN

FRANCIS, SAM





"Abstract Composition" - Sam Francis (1923-).
Ashkenazy Galleries Displayed in L'Ermitage Hotels.

Howard,

Best Wishes
for a
Joyous Holiday Season
and a
Peaceful New Year

MONDRIAN
HOTEL DE GRANDE CLASSE

We're looking
forward to your
welcoming your
Hispanic artists
to the hotel
next month!

Warmest regards,
Melissa

EXPOSITIONS

JUIN-SEPTEMBRE 1977

FRANCIS, SAM

Rittergasse 22

SAM FRANCIS

Œuvres

1951-1973

MANET-DEGAS

Bäumleingasse 9

MANET DEGAS

MONET CÉZANNE

BONNARD

Spätwerke

GALERIE BEYELER BÂLE

ONE MAN

Francis

The Fifties

LIBRARY
DEC 13 1979
LOS ANGELES COUNTY
MUSEUM OF ART

Robert Elkton Gallery

Francis

The Fifties

October 6 through November 8, 1979

**Robert Elkon Gallery
1063 Madison Avenue
New York, New York 10028**

212-535-3940 Cable ROBELKON, N.Y.

Robert Elkon Gallery
1063 Madison Avenue
New York, New York 10028

Color illustration: *Untitled*, 1983, monotype, 42 1/2 x 46 1/4 inches.

SAM FRANCIS

Monotypes

April 24-May 19, 1984

Opening Tuesday, April 24th,
from 5 to 7:00 p.m.

LIBRARY
MAY 4 1984
LC
M
S COUNTY
OF ART

Brooke Alexander, Inc.

20 West 57th Street
New York, New York 10019
Telephone 212/757-3721





SAM FRANCIS



SAM FRANCIS

The Early Years: 1955 to 1963

June 10 – July 3, 1986



ANDRE EMMERICH GALLERY

41 East 57th Street, New York 10022. Telephone (212) 752-0124

Cover: *Untitled*, 1958. Watercolor on paper, 30 $\frac{1}{4}$ " \times 22 $\frac{3}{4}$ " (77 \times 58 cm.)

Left: *Untitled*, 1958. Gouache on paper, 40 $\frac{3}{4}$ " \times 27 $\frac{1}{4}$ " (104 \times 69 cm.)



FRANCIS SAN

Photographs by Gamma One Conversions, Inc. © Copyright 1986 Andre Emmerich Gallery, Inc. Printed in Switzerland by Waser Druck, Zurich

Gallery Hours: Monday through Friday, 10 a.m. to 5:30 p.m.

ARTIST'S FILE

Sam Francis

A Retrospective

February 12 - April 18, 1993

Information

Kunst- und Ausstellungshalle
der Bundesrepublik Deutschland

Education Department

For the visitor's
orientation:

Large Hall
and Ground
Floor Atrium:

works of oil
or acrylic
on canvas

Upper Floor
Atrium:

"drawings"
(watercolor,
gouache,
india ink
and acrylic
on paper)

Central Cabinet
(above the Foyer):

monotypes,
etchings/
aquatints

South Cabinet:
(entrance from
Upper Floor
Atrium):

silkscreens,
lithographs



FRANCIS, SAM

ONE-MAN



ESTHER BEAR GALLERY

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SANTA BARBARA, CALIFORNIA

25 NOVEMBER TO 31 DECEMBER, 1962

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RELEASE

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SAM FRANCIS EDGE PAINTINGS

ARTIST'S FILE

OPENING MARCH 1ST 2003, RECEPTION 7-9 PM

Sam Francis' 'Edge' or 'Open' paintings are considered by a growing number of scholars to be the most inventive paintings in his oeuvre. They are his most visually spare, minimal body of work, and his most decisive. From 1965 and during the late 1960s, Francis concentrated on developing the Edge, which was readdressed in variations throughout his subsequent work. Colors are contained in zones that rest along or very near the edges of the canvas, leaving the center of the canvas 'open.' Large centralized expanses of white create a spatial continuum. Francis is celebrated as a colorist, but it is the exploration of color, light and space, which merge in these works, which pushes his explorations into color even further. Although considered a radical departure from his clustered, gestural or biomorphic imagery, these paintings are indeed central to Francis' work. Partly due to their size, a number of the paintings in the exhibition have never been exhibited before.

Peter Selz has described Francis' work in aqueous terms: "In water everything is in suspension, as it is in the sky, in space. His work is about suspension and levitation as opposed to gravity... mobilizing aqueous and aerial space. The subject of his painting is light and space." White becomes an important element, reversing his earlier work where colors fused and saturated into black. Selz goes on to say, "Despite the absence of figuration in his paintings, Francis belongs to the French tradition of Monet, Bonnard and Matisse—artists sensitive to the continuity of space, working with a hedonistic sense of color, and possessing a spontaneity deeply anchored in structure... While the Impressionists sought to describe new combinations of objects permeable to air, Sam Francis is concerned with the air itself." (1)

The concern with light, a paring down of the canvas, and the counterpoise of edge and center began to surface in the early 1950s while Francis painted in Paris, where he became conscious of the silvery gray quality of light and eschewed the bright color of his California paintings. A precursor to the Edge paintings can be seen in the monumental triptych *Basel Mural* (1956-58), both in scale and expanse of white territory: "A ceaseless interaction of white with oranges, reds, yellows, and blues – a tenuous balance between the white and the stained rectangles. They seem to momentarily lock into each other only to separate again in their sweep. Space opens suddenly to admit huge white areas which determine the total design, itself at once premeditated and spontaneous." (Selz, p55-56).

- please turn over -

In 1957, while in Mexico, Francis expanded the white areas of the *Basel Mural* with *Mexico*, and that same year painted *The Whiteness of the Whale* after an evocative chapter in Herman Melville's *Moby Dick*, which deals with the ineffable impression of the expanse of whiteness of the creature. Melville analyzed the symbolic meaning of white throughout history and consciousness: "It shadows forth the heartless voids and immensities of the universe." Around this time Francis first visited Japan. Familiar with Eastern thought, he was able to employ the silence and the void of Oriental painting.

Francis' perception of space, articulated most strongly in the Edge paintings, registers an aerial acuity, a spatial dimension that is echoed in his aerial method of pigment application. It is worth noting that an involvement with Southern Californian artists identified with Light and Space, and particularly his association with James Turrell at the time, may illuminate this aspect of his work. Both artists were pilots and flew over the vast expanses of Western United States desert, which has informed their respective aesthetics and perception of space and scale. They collaborated specifically upon aerial skywriting 'paintings', using colored pigment released from small planes (1969-70). This kind of scale is not depicted in Sam Francis' paintings; rather it is present in a non-figurative and intuitive way.

Selz summed up Francis' practice as always having been a confrontation with white. The bare white spaces in Francis' works—from paintings such as *Meaningless Gesture* (1958, oil on canvas), throughout the *Blue Ball* series of the early 1960s and most significantly in the Edge paintings—are the breathing spaces upon which color resonates. The sensation of great scale suggested by the large white surfaces is amplified by the most often primary colored edges, which prevail in the Edge paintings as they would in a fluid spectrum: As metaphors of vision, of seeing, of our eyes' ability to perceive color, light and space.

"We are always at the center of space
we are always at the center of time
we are always as far
as possible from both
east and west.." Sam Francis

"The space at
the center of these paintings
is reserved
for you" Sam Francis

References:

- Selz, Peter. *Sam Francis*, Harry N. Abrams, Inc. Publishers, New York, 1975
Wilder, Nicholas. *Sam Francis*, Wilder Gallery exhibition catalogue, Los Angeles, 1978
Hulten, Pontus. *Sam Francis*, Edition Cantz, Germany, 1993

This exhibition has been made possible by the Estate of Sam Francis

For further information or visual materials please contact Ace Gallery Los Angeles
at 323.935.4411 or email acelosa@aol.com

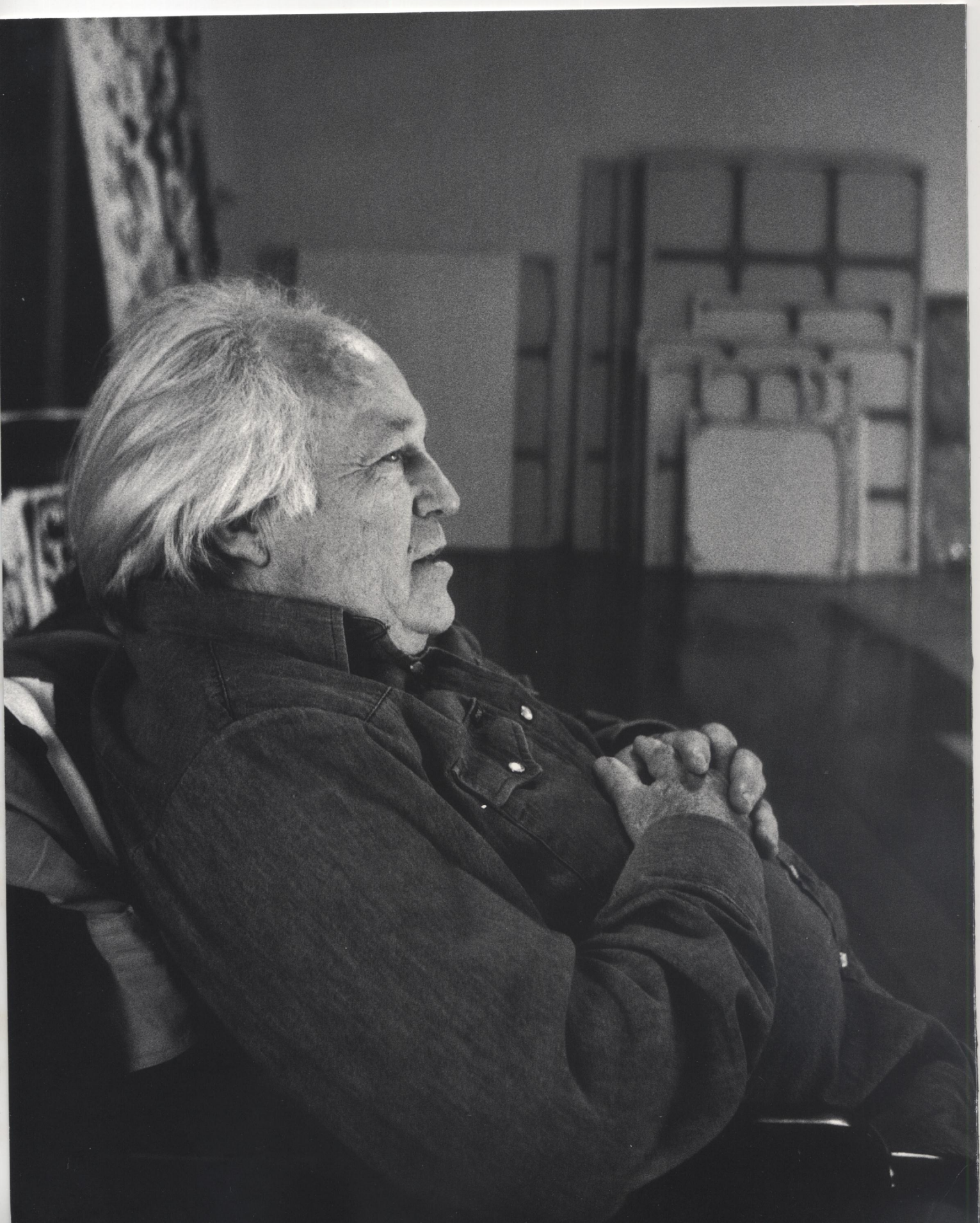
Gallery Hours: Tuesday through Saturday 10:00 AM to 6:00 PM

SAM
FRANCIS

Monotypes

&

Prints



SAM FRANCIS

Monotypes & Prints



September 8 to October 10, 1992

André Emmerich Gallery

41 East 57th Street New York, NY 10022

Tel (212) 752-0124 Fax (212) 371-7345

ARTIST'S FILE
Sam Francis

Works on Paper from the 50's

April 3 - May 17, 2003

Reception, April 3, 5:30-7 pm

Brochure Available

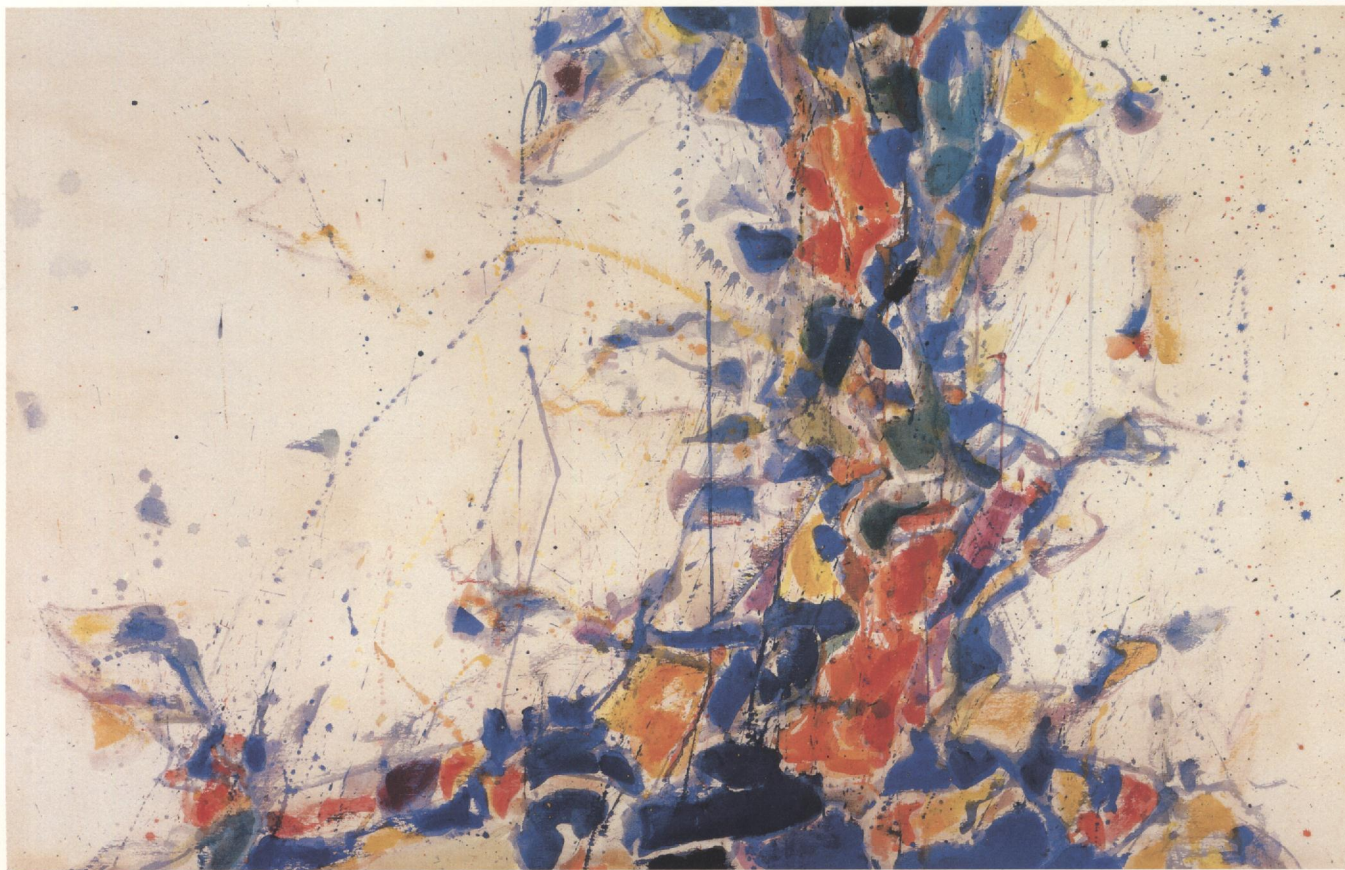
Artemis • Greenberg Van Doren • Gallery

730 Fifth Avenue at 57th Street
New York NY 10019

212-445-0444 TELEPHONE

212-445-0442 FAX

info@agvdgallery.com E-MAIL



Sam Francis

Untitled (SF57-003)

1957

gouache & watercolor on paper

26 x 40 inches

(66 x 101.6 cm)

A R T N O W !

R

Robinson's

Robert L. Mettler

President and Chief Executive Officer

cordially invites you to a

Cocktail-Bufferet

to salute

The Museum of Contemporary Art and

Sam Francis

at AN EVENING WITH SAM FRANCIS

on Wednesday, May 24th

at 6:30 P.M.

Robinson's Beverly Hills

9900 Wilshire Boulevard

7:30 P.M.

Auction of Original Sam Francis

"Untitled," 1976

Acrylic on paper

32 1/4 x 22 7/8 inches

To benefit the Sam Francis Foundation
which supports research on infectious
and environmental diseases

Sam Francis
"Untitled" 1976
Acrylic on paper
32 1/4 x 22 7/8 inches



FRANCIS,
SAM

ONE-MAN

You are cordially invited
to a preview of the exhibition

SAM FRANCIS: PAINTINGS 1947-1972

on Monday, December 11
from 6 to 8 o'clock
at the Whitney Museum of American Art
945 Madison Avenue at 75th Street, New York

LIBRARY
LOS ANGELES COUNTY MUSEUM OF ART
LOS ANGELES, CALIFORNIA

Admission by invitation only
This invitation admits two

SAM FRANCIS: MAJOR PAINTINGS AND DRAWINGS

YOU ARE CORDIALLY INVITED TO ATTEND A RECEPTION
WITH SAM FRANCIS AT THE ACE GALLERY
185 WINDWARD AVENUE IN VENICE, CALIFORNIA
TELEPHONE: 213/392-4931

ON THURSDAY, MARCH 19, 1981
FROM 8:00 TO 10:00 PM

THE EXHIBITION OPENS TO THE PUBLIC AT BOTH THE
8373 MELROSE AVENUE AND THE VENICE GALLERIES
ON FRIDAY, MARCH 20TH AND CONTINUES THROUGH
TO APRIL 25, 1981

GALLERY HOURS: TUESDAY THROUGH SATURDAY, 10:00 TO 5:00 PM

ONE-MAN

FRANCIS. S



*You are cordially invited to the opening of an
exhibition of new paintings by SAM FRANCIS
Saturday, October 25 from 10 a.m. to 5:30 p.m.
The exhibition continues to November 13, 1969
at the André Emmerich Gallery, 41 East 57 St.*

LIBRARY
LOS ANGELES COUNTY MUSEUM OF ART
LOS ANGELES, CALIFORNIA
NOV 7 1969

ONE-MAN

December 1—January 3, 1970 Paintings and Gouaches

Felix Landau Gallery

Sam

LIBRARY
LOS ANGELES COUNTY MUSEUM OF ART
LOS ANGELES, CALIFORNIA

JAN 9 1970

francis

Felix Landau Gallery

702 North La Cienega Boulevard
Los Angeles, California 90069
(213) 652-1444 Cable/Galland



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MR. MAURICE TUCHMAN
LOS ANGELES COUNTY MUSEUM OF ART
5905 WILSHIRE BLVD.
LOS ANGELES, CALIF. 90036

ONE-MAN

Sam Francis

LIBRARY
LOS ANGELES COUNTY MUSEUM OF ART
LOS ANGELES, CALIFORNIA

JUN 26 1973

GALERIE JEAN FOURNIER 22 RUE DU BAC PARIS 7
VERNISSAGE 20 JUIN 18 HEURES JUIN & JUILLET 1973

The Board of Trustees
of the Dallas Museum of Fine Arts
cordially invites you
to attend a Members' Preview

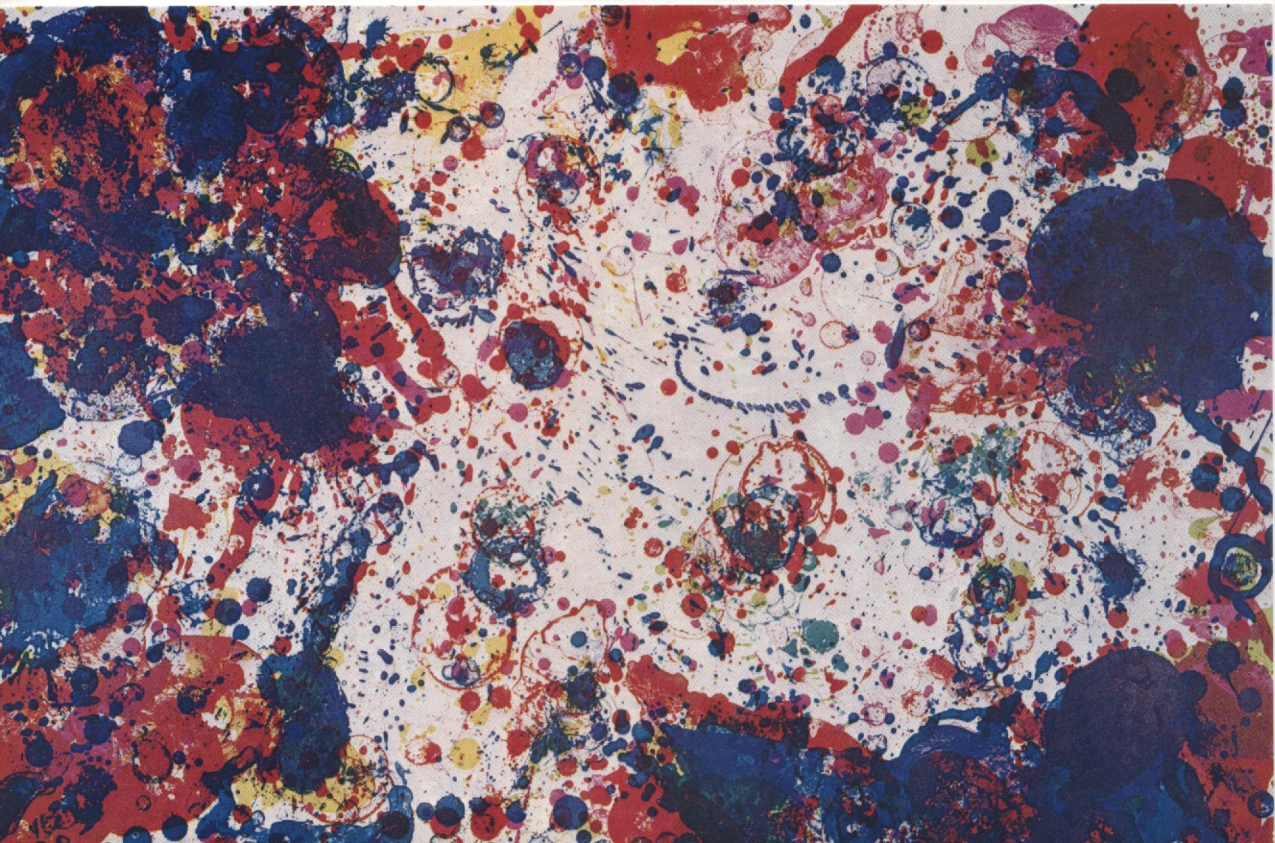
SAM FRANCIS

Paintings, 1947-1972

Dallas Museum of Fine Arts
Tuesday, February 6, 1973
6 p.m.-10 p.m.

Cocktails 6 p.m.-8 p.m.
Buffet dinner immediately following

Parking spaces are available at West Entrance



For James Kirsch
Lithograph
Sam Francis

SAM FRANCIS

Recent Lithographs

'Sam Francis is a man of constant energy and prolific ability who long ago became one of the leading painters of our time. That his vitality and greatness now span two generations in American art seems difficult to believe when confronted with the youthful power of the most recent works. Whether or not he belongs to the first or second generation of Abstract Expressionists is unimportant. That his extraordinary, early contributions to a great American art following World War II and his continuing greatness be fully recognized are important.'

Robert T. Buck, Jr.
Assistant Director
Albright-Knox Art Gallery

May 7 through June 29, 1974

Champagne Preview
Sunday, May 5, 4 - 7pm

LA TORTUE GALERIE

1607 Montana Avenue
Santa Monica, California 90403
(213) 451-3211

Tuesday through Saturday 11 - 5:30

ONE-MAN

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5905 Wilshire Blvd

Los Angeles Ca

90036

SAM FRANCIS

ONE-MAN

SAM FRANCIS

BLACK AND WHITE
LITHOGRAPHS
1963-1975

SMITH ANDERSEN GALLERY
200 HOMER AVENUE
PALO ALTO, CALIFORNIA

APRIL 8 THRU MAY 8, 1976

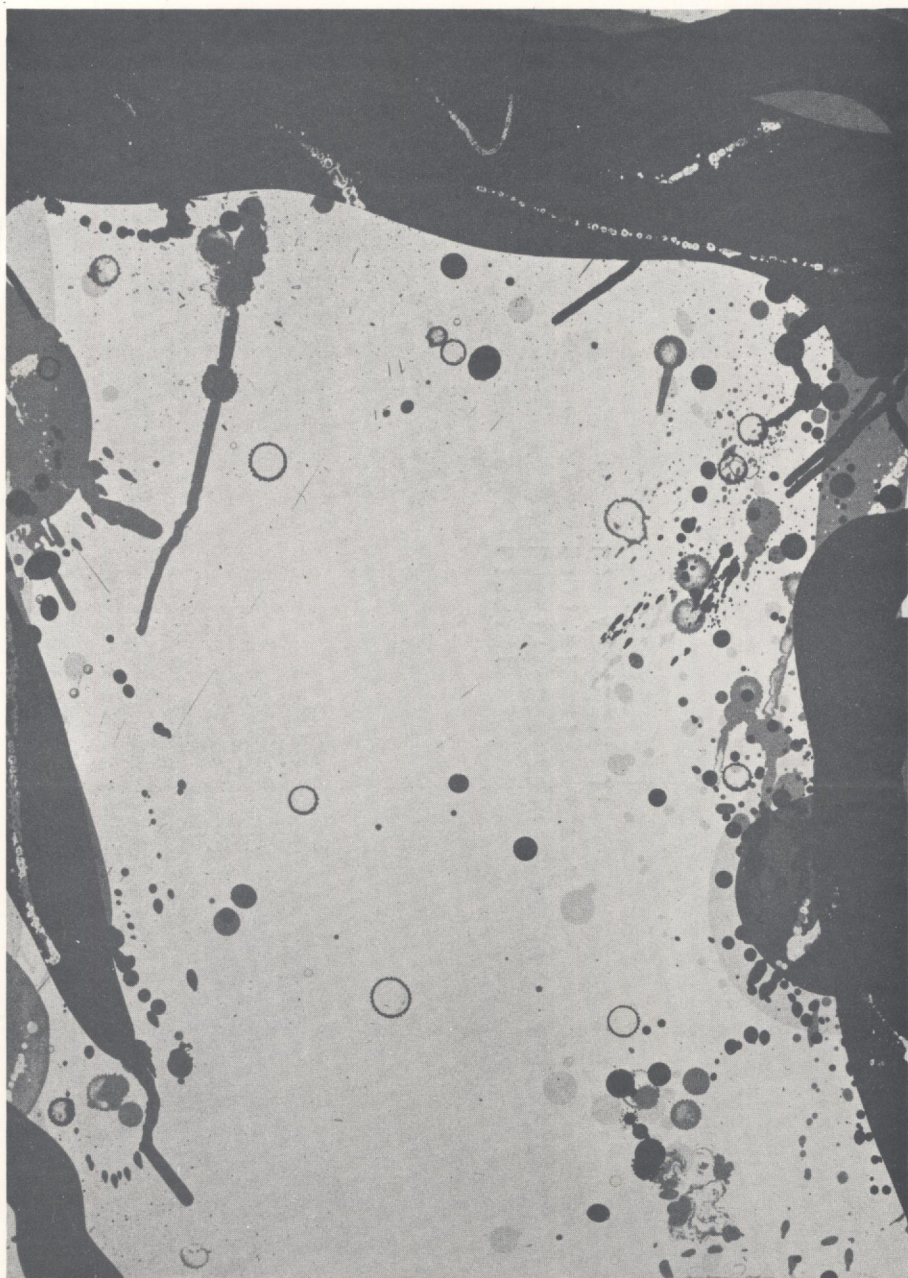


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Los Angeles, Calif.



Boise Gallery of Art
Julia Davis Park
P.O. Box 1505
Boise, Idaho 83701

ONE-MAN

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Boise, Idaho 83701

SAM FRANCIS

Graphics
1960-1970

June 26 - August 5, 1979

Graciously loaned by
Foster Goldstrom Fine Arts, Inc.,
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MUSEUM OF ART

ONE-MAN

FRANCIS,
S



LIBRARY
LOS ANGELES COUNTY MUSEUM OF ART
LOS ANGELES, CALIFORNIA



The Art Alliance of the Pasadena Art Museum is proud to announce the publication of a limited edition of one hundred suites of lithographs by Sam Francis. This project is the realization of a close association between the Pasadena Art Museum and Sam Francis begun in 1962.

Each suite, signed and numbered, is housed in a specially designed acrylic plastic box and consists of:

8 individual color lithographs

3 color lithographs mounted on a folding screen

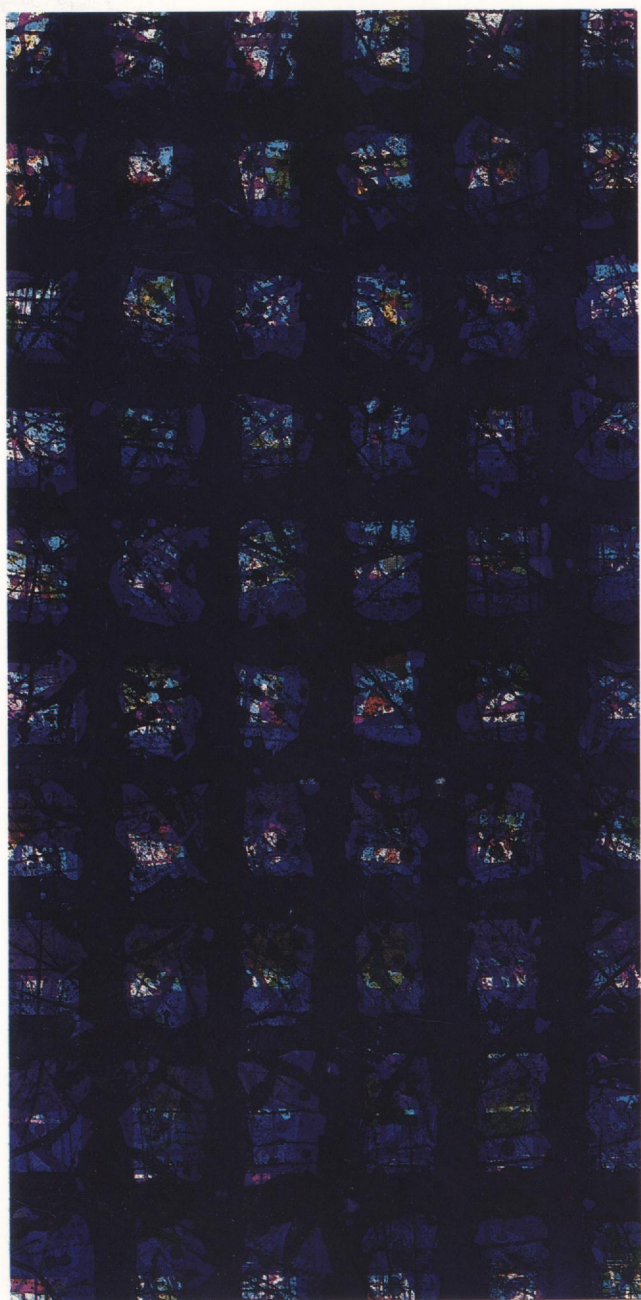
1 color lithograph mounted on a hanging scroll

an original acrylic painting framed in plexiglass

The accompanying colophon page includes a statement by the artist.

Sam Francis, one of America's outstanding contemporary artists, is associated with the hedonistic aspect of abstract expressionism. This suite of lithographs expresses his masterful handling of pure intense color which is basic to his style of painting.

The suite, priced at \$1900, may be purchased from the Pasadena Art Museum, 46 North Los Robles Avenue, Pasadena, California 91101.



LINDA FARRIS GALLERY

BULK RATE
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S A M F R A N C I S

SELECTED LITHOGRAPHS
LARGE SCALE ETCHINGS
1985-1989

August 3 – September 3, 1989

OPENING
THURSDAY, AUGUST 3, 5:00 – 8:00 PM

028439 1 2 3 6 9
MR. HOWARD FOX
L.A. COUNTY MUSEUM OF ART
5905 WILSHIRE BLVD
LOS ANGELES CA 90036

"La Notte", Etching, 45 $\frac{5}{8}$ " x 95", 1978-88



Untitled 1989 acrylic on prepared paper 72 × 36ins

FRANCIS, SAM



KNOEDLER GALLERY



Please use the **1ST** **DAID** postcode

PRINTED MATTER

Kasmin invites you to an exhibition
of paintings on paper and canvas by

SAM FRANCIS

From

Thursday 16 November 1989

The Art Research Library
Los Angeles County Museum
of Art.

5905 Wilshire Blvd
Los Angeles, Calif 90036
USA



FRANCIS, SAM

NEW PRINTS FROM 2RC

PIERRE ALECHINSKI
SAM FRANCIS
NANCY GRAVES
WALASSE TING

JANUARY 8 - FEBRUARY 9, 1985

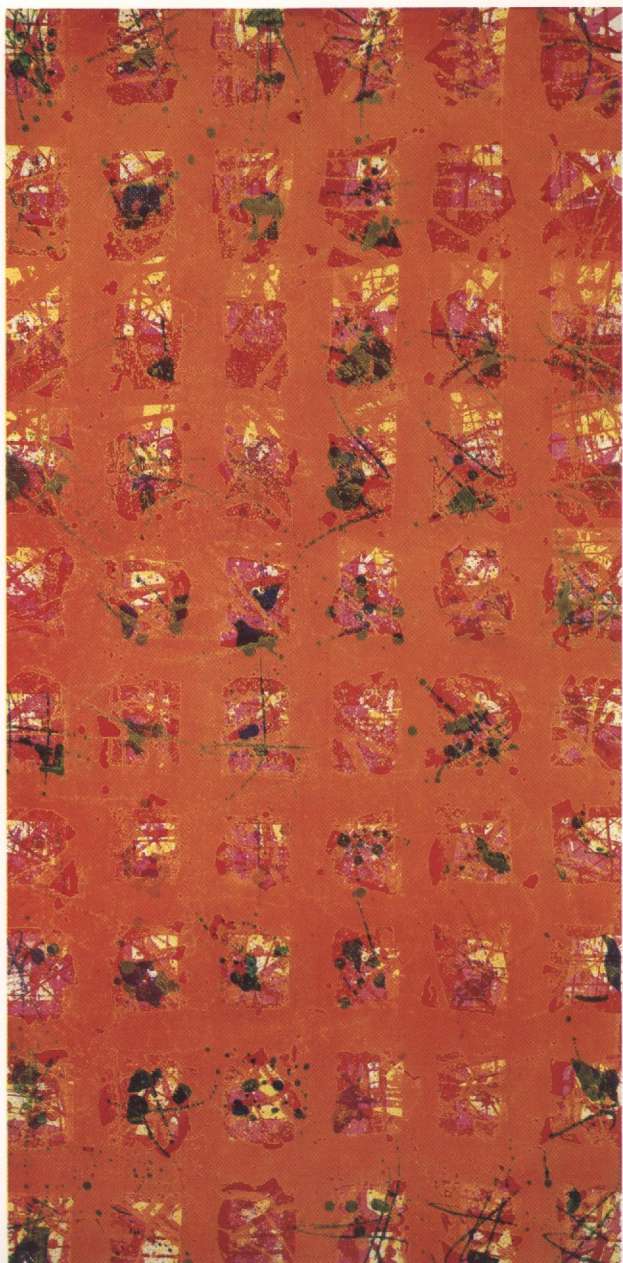
LIBRARY

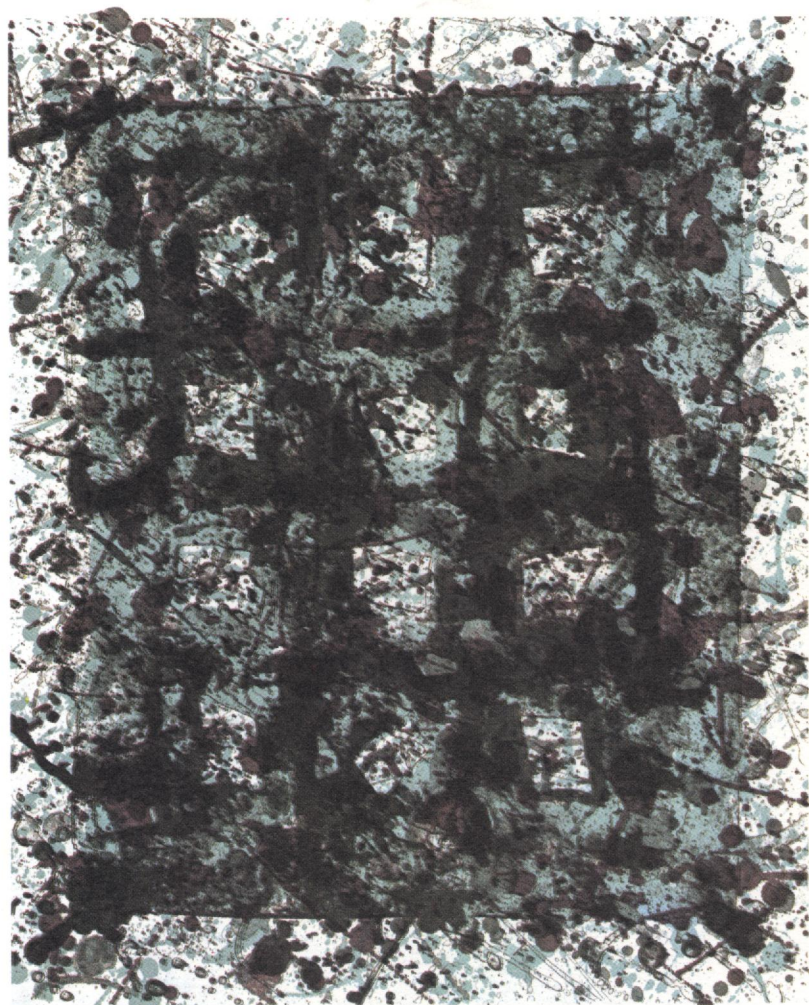
JAN 25 1985

**LOS ANGELES COUNTY
MUSEUM OF ART**

STEPHEN WIRTZ GALLERY

345 SUTTER STREET SAN FRANCISCO, CA. 94108 (415) 433-6879





ONE-MAN

Sam Francis
The Litho Shop 1970-1979

October 27th - November 24th, 1979

Brooke Alexander, Inc.
20 West 57th Street
New York, New York 10019
Telephone 212/757-3721

LIBRARY

DEC 13 1979

LOS ANGELES COUNTY
MUSEUM OF ART

Fully illustrated catalogue with original lithograph cover: \$6.00. .

Reproduced:

Untitled, 1979

Color lithograph printed on

Rives BFK paper

25 x 28¼ inches (635 x 718 mm.)

Edition of 75

Co-published by The Litho Shop
and Brooke Alexander, Inc.

ONE-MAN

SAM FRANCIS

**BLACK and WHITE
WORKS**

JULY

JUNE 17 TO ~~DECEMBER~~ 20, 1973

P R E V I E W :

JUNE 17 - 2 TO 5 P.M. JUN 15 1973

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LOS ANGELES, CALIFORNIA**

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1125 HIGH ROAD - SANTA BARBARA, CALIFORNIA 93108

GALLERY OPEN WEDNESDAY, FRIDAY & SUNDAY 2 TO 5 PM
OR BY APPOINTMENT, TELEPHONE (805) 969-0685



Sam Francis

ONE-MAN

LITHOGRAPHS AND GOUACHES

by

SAM FRANCIS

GALERIE SMITH-ANDERSEN

*Homer Avenue and Emerson Street
Palo Alto, California*

Galerie hours Tues.-Sat., 12-4

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LOS ANGELES, CALIFORNIA

APRIL 26 Thru MAY 23

MAY 18 1972

MARTHA JACKSON GALLERY

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FRANCIS, S



SAM FRANCIS

Pasadena Suite lithographs

Opening

Saturday, January 6

through January 27, 1968

SAM FRANCIS

Pasadena Suite n° 2, 1967 lithograph

NEW YORK, NEW YORK, NEW YORK
32 EAST 69 STREET • NEW YORK, NEW YORK

L.A. County Museum
Attn: Library
5905 Wilshire Blvd.
Los Angeles, Calif.

90036



NICHOLAS WILDER

ONE-MAN

PRESENTS

SAM FRANCIS

PAINTINGS 1967-1968

JUNE 29 THROUGH JULY 31

LIBRARY

AT THE

JAN 11 1980

ACE GALLERY

LOS ANGELES COUNTY
MUSEUM OF ART

185 WINDWARD AVENUE, VENICE, CA. 90291 • (213) 392-4931

RECEPTION FOR THE ARTIST JUNE 29, 8-10 P.M.



You are cordially invited to the exhibition of *Recent Paintings on Paper* by **SAM FRANCIS** opening at the **ANDRÉ EMMERICH GALLERY**, 41 East 57th Street, New York 10022, on Tuesday, June 7th and continuing through July 15, 1994. Tel (212) 752-0124. Fax (212) 371-7345. Shown on cover: *Untitled*, 1992, acrylic on paper, 53 inches x 106 inches (135 x 269 cm). The gallery's summer hours are Monday to Friday, 10 a.m. to 5:30 p.m.

ONE-MAN

FRANCIS



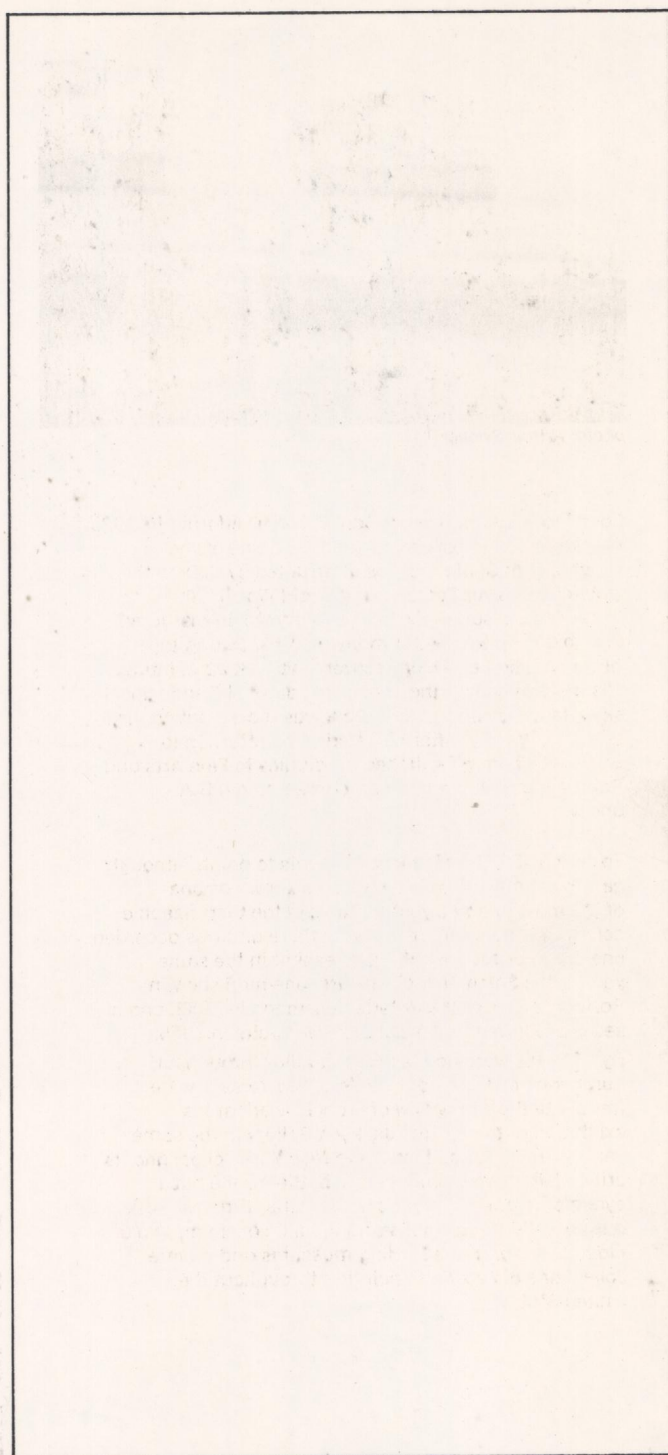
SAM FRANCIS

LIBRARY
LOS ANGELES COUNTY MUSEUM OF ART
LOS ANGELES, CALIFORNIA
NOV 2 9 1971

SAM
FRANCIS
PAINTINGS
1952-1970

FROM
GALLERY'S
COLLECTION

NOV. 4-28, 1970



NOV 17 1970



MARTHA JACKSON GALLERY
INC.

32 east 69 street, new york, n. y.

SAM FRANCIS AT GEMINI, 1982



SAM FRANCIS
NEW LITHOGRAPHS
& ETCHINGS

GALLERY HOURS: M-F 9:30-5:30
SAT. BY APPOINTMENT

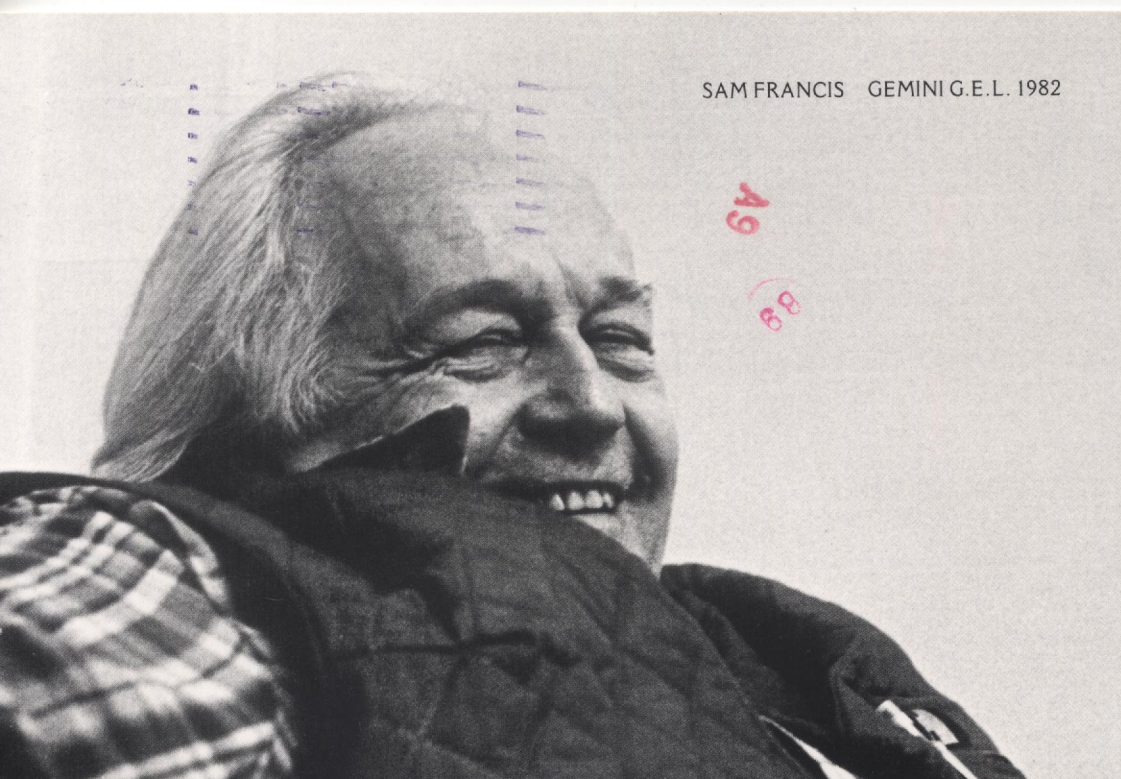
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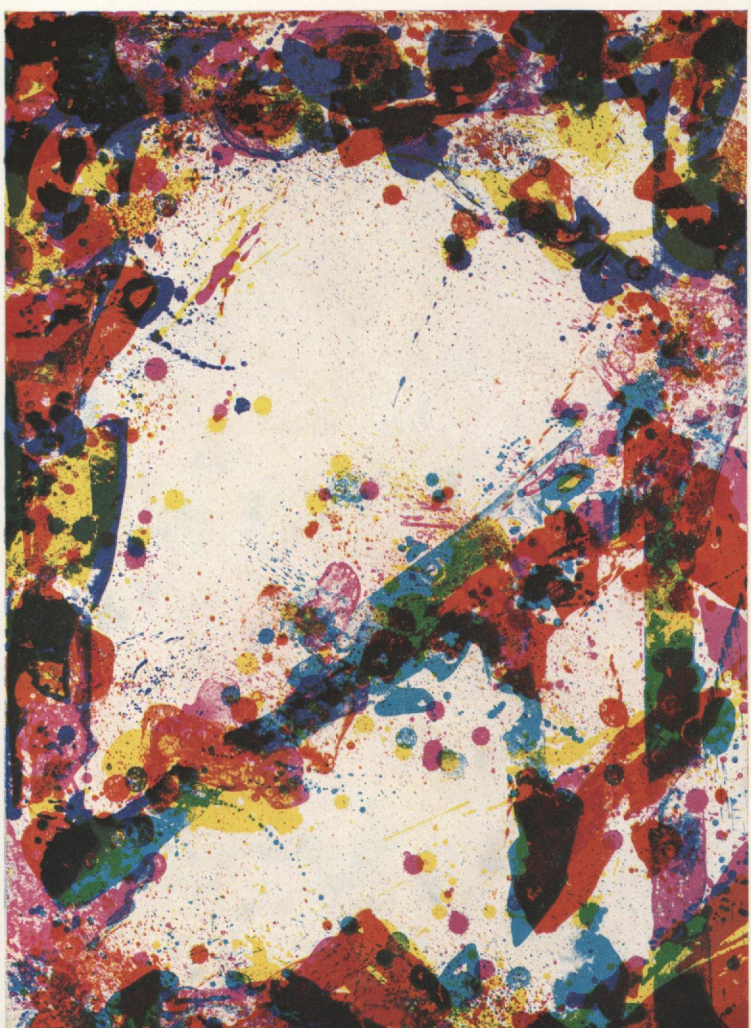
LOS ANGELES COUNTY
MUSEUM OF ART

MAURICE TUCHMAN, CURATOR
LOS ANGELES CTY MUSEUM
OF ART
5905 WILSHIRE BLVD
LOS ANGELES, CA 90036

GEMINI G.E.L. 8365 MELROSE AVE



SAM FRANCIS GEMINI G.E.L. 1982



ONE-MAN

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MAY 23 1975

LOS ANGELES COUNTY
MUSEUM OF ART

SAM FRANCIS

Cinquante-cinq lithographies 1960-1973

Jeudi 15 mai 1975 à 18 heures

GALERIE JEAN FOURNIER

22 rue du Bac, Paris

15 mai - 7 juin 1975

ONE MAN

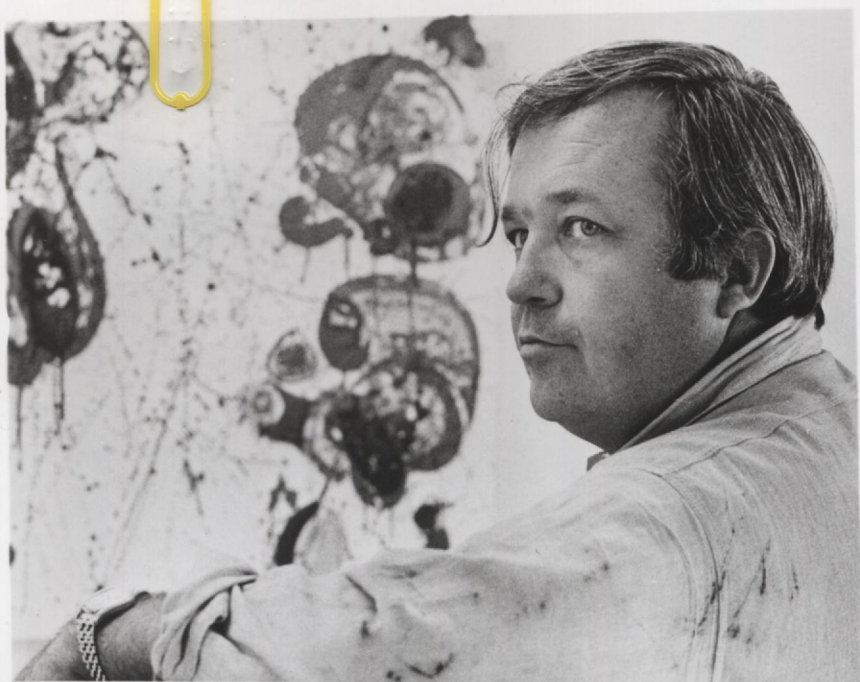
Sam. Francis

Works on Paper 1948-59
April 24-June 5, 1979

**Maxwell
Davidson
Gallery**

43 East 78 New York NY 10021
(212) 734-6702

Tuesday-Saturday 10 a.m. to 6 p.m.





FRANCIS, SAM.
POST CARD

ONE-MAN

Helicopter up high before painting took place, Sky Piece, Tokyo Bay (1966) —

Sam Francis

work dedicated to
Kusuo Shimizu

march 11 - april 5
tuesday through saturday
12:00 p.m. to 6:00 p.m.

郵便はがき

□ □ □ □ □ □ □ □

Nicholas Wilder Gallery

ONE-MAN

8225½ santa monica blvd. los angeles 90046 telephone 213 656 0770

Sam ³Francis

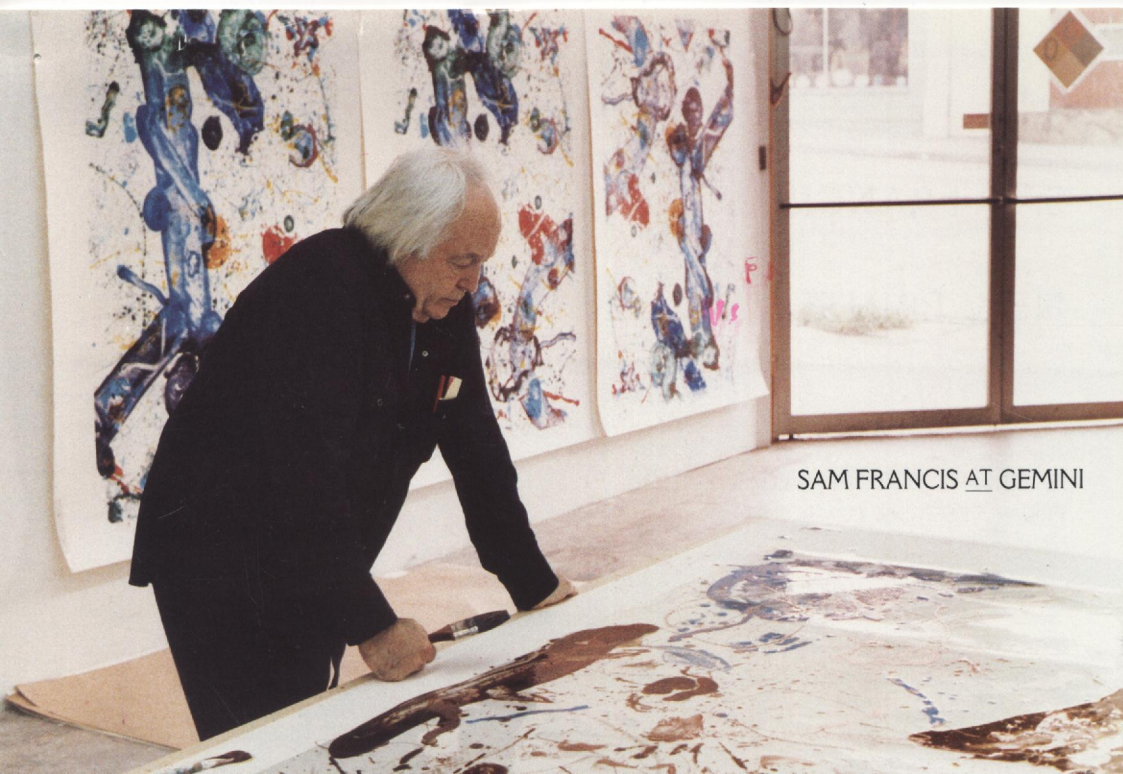
June 3—June 28

tuesday through saturday / 11 am to 5 pm

LIBRARY

DEC 10 1976

LOS ANGELES COUNTY
MUSEUM OF ART



SAM FRANCIS AT GEMINI

Sam Francis working in studio at La Paloma.

SAM FRANCIS

NEW PRINTS

RECEPTION FOR THE ARTIST
FRIDAY 5 DEC. 1986 7:00-10:00 PM

GALLERY HOURS M-F 9:30-5:30, SAT 11:00-5:00

GEMINI G.E.L. 8365 MELROSE AVE
LOS ANGELES 90069 • 213 651-0513



ART RESEARCH LIBRARY
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MUSEUM OF ART
5905 WILSHIRE BLVD
LOS ANGELES, CA 90036

Gemini will also be exhibiting new works by
Sam Francis, Bryan Hunt and Robert Rauschenberg
at the International Contemporary Art Fair,
Los Angeles Convention Center, December 4-7, Booth 1135

S A M F R A N C I S *In New York 1958 - 1960*



MAY 1 - JUNE 28, 1997

FRANCIS, SAM

ARTIST'S FILE

SAM FRANCIS

Studies for the Chase Manhattan Bank Mural and Related Works.

Opening

Reception

Thursday

May 1, 1997

5-9 p.m.

*Catalogue available
Essay by David Anfam*

*On Thursday, May 1st, 1997, the galleries in West Hollywood will
be open 5:00-9:00 p.m. for your convenience. Parking is available
in the EPI public lot, south of the gallery, enter on Melrose Avenue.*

Cover: Study for Chase Mural (SF59-093), 1959. Gouache on paper, 10 9/16 x 50 inches.

Inside: Chase Mural, New York studio, 1959.



Sam Francis signing Double Room SF81-1035.



SAM FRANCIS
NEW LITHOGRAPHS

MAY-JUNE 1984

MAURICE TUCHMAN, CURATOR
LOS ANGELES CTY MUSEUM
OF ART
5905 WILSHIRE BLVD
LOS ANGELES, CA 90036

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LIBRARY
JUN 22 1984



825 Emerson Street
Palo Alto, CA 94301
(415) 328-7762

1308 Factory Place No. 35
Los Angeles, CA 90013
(213) 271-4956

FRANCIS, SAM

"MONOTYPES AND OTHER WORKS ON PAPER 1979-1984"

BILLY AL BENGSTON
GORDON COOK
LADDIE JOHN DILL
CLAIRE FALKENSTEIN
JOE FAY
SAM FRANCIS
DAVID GILHOOLY
JOSEPH GOLDYNE

FRANK LOBDELL
FRED MARTIN
ED MOSES
NATHAN OLIVEIRA
JAY PHILLIPS
MATT PHILLIPS
MIKLOS POGANY
JOSEPH ZIRKER

LIBRARY

AUG 3 1984

LOS ANGELES MUSEUM OF ART

Reception Sunday, July 15, 4:00 p.m. to 6:00 p.m.

Sunday, July 15 through Friday, August 24, 1984

Helen Lindhurst Fine Arts Gallery
Watt Hall, University of Southern California

Gallery Hours: Monday through Friday, 9:00 a.m. to 5:00 p.m.



Please respond on the enclosed card, retaining this invitation for admission. All guests are requested to enter the Museum through the main gates on Wilshire Boulevard.

Please join us at a reception
honoring Mr. Francis on the opening of

Sam Francis Monotypes

Wednesday, March 12

from 7:30 until 10:30

The Ahmanson Gallery

The Graphic Arts Council
Los Angeles County Museum of Art
5905 Wilshire Boulevard



ONE-MAN

FRANCIS, SAM

Sam Francis (American, b. 1923)
Untitled, 1979
Monotype

ONE-MAN

Sam Francis

WORKS IN PROGRESS III

Reception: Saturday, April 15, 1978 — 3-5 P.M.

APRIL 15 thru MAY 27

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APR 14 1978

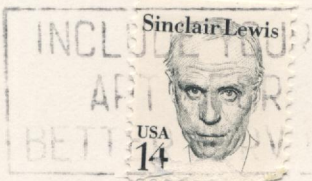
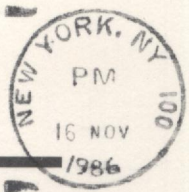
LOS ANGELES COUNTY
MUSEUM OF ART



14/30

Sam Francis

SAM FRANCIS



Prints
November 20–
December 24, 1986

Maurice Tuchman
L.A. County Museum
5905 Wilshire Blvd.
Los Angeles, CA 90036

BERNARD JACOBSON

50 West 57 Street
New York NY 10019
212-582-4695

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NICHOLAS WILDER GALLERY

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SAM FRANCIS PAINTINGS

1969-1972

April 25 through May 20

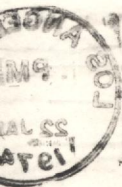
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APR 27 1978

LOS ANGELES COUNTY
MUSEUM OF ART

Gallery hours:
11:00 a.m.-5:00 p.m.
Tuesday-Saturday

Mr. Wilder can
be seen by
appointment only



ONE-MAN

NEW SILKSCREENS BY

SAM FRANCIS

Gallery Hours

Weekdays: 9:30AM 5:00PM

Saturdays: 9:30AM 12:00 Noon

Gemini G.E.L. 8365 Melrose Avenue
Los Angeles California 90069

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MUSEUM OF ART

SAM FRANCIS

New Large-scale Lithographs

8365 Melrose Avenue
Los Angeles, California 90069
213 651-0513

Gallery Hours:
Mon. - Fri. 9:30 - 5:30
Saturday 9:30 - 12:00

ONE-MAN

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GEMINI GEL.



Now Available **ONE-MAN**

A new series of
silkscreens by
Sam Francis

Lithographs, silkscreens
& a multiple 3-dimensional
object by Claes Oldenburg

Gallery Hours: Weekdays 9:30am - 5:00pm
Saturdays 9:30am - 12:00pm

Gemini G.E.L. 8365 Melrose Avenue
Los Angeles, California 90069

LIBRARY

213 651-0513 LOS ANGELES COUNTY MUSEUM OF ART
LOS ANGELES, CALIFORNIA

ONE-MAN

New series of lithographs

by

SAM FRANCIS

Gallery Hours: Weekdays 9:30am - 5:00pm
Saturdays 9:30am - 12:00pm

Gemini G.E.L. 8365 Melrose Ave
Los Angeles, California

(213) 651-0513

OCT 15 1971
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ONE-MAN

*The UCLA Art Galleries announce
an exhibition of Drawings and Lithographs by*

SAM FRANCIS

*October 30 through December 17, 1967
Hours: 12-5. Monday through Friday
Sunday: 1:30-5. Closed Saturdays*

*The UCLA Art Council is sponsoring a preview and a reception for the artist on
Sunday evening, October 29, from 8 to 10:30. You are cordially invited.*



Please join us at the publication party for

THE PRINTS OF SAM FRANCIS: A CATALOGUE RAISONNÉ 1960-1990

by Connie W. Lembark, with an introduction by Ruth E. Fine,

published by Hudson Hills Press

on Thursday evening, September 24 from 5 to 7 p.m.

on the sixth floor at 41 East 57th Street, New York 10022

ANDRÉ EMMERICH GALLERY

GALERIE
ENGELBERTS

11, GRAND'RUE - GENÈVE - SUISSE
TÉL. 24 79 65 - CABLE: CANTABILE

FRANCIS, S.

Francis

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LOS ANGELES, CALIFORNIA

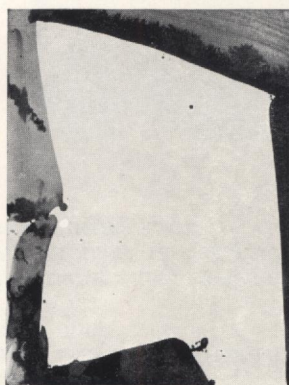
ONE-MAN

GOUACHES 1963-1966

EXPOSITION DU 16 DÉCEMBRE 1966 AU 28 JANVIER 1967

LOS ANGELES 1963

1. 41 × 31,5 cm. 1963. Los Angeles



DNE-MAN

INVITATION

AU VERNISSAGE DE L'EXPOSITION

SAM FRANCIS

GOUACHES — TOKYO ET LOS ANGELES 1963-1966

LE VENDREDI 16 DÉCEMBRE 1966 DÈS 18 HEURES

GALERIE ENGELBERTS 11, GRAND'RUE GENÈVE

Sam Francis

Sam Francis
The Edge

Richard Gray
Gallery

New York / April 29 – June 30

1018 Madison Avenue
New York, NY 10021
212/472-8787
Fax 212/472-2552

Chicago / July 19 – September 16

875 North Michigan Ave.
Suite 2503
Chicago, Illinois 60611
312/642-8877
Fax 312/642-8488

ARTIST'S FILE

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FIRST CLASS



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LOS ANGELES COUNTY MUSEUM OF ART
MS. CAROL S. ELIEL
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ONE-MAN

SAM FRANCIS: PAINTINGS AND WORKS ON PAPER

you are cordially invited to a preview at

ACE GALLERY
418 WEST GEORGIA STREET
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TEL: 604/682-7511

FROM 2.00 TO 4.00 PM ON FEBRUARY 11TH 1979

exhibition through March 1979

gallery hours: 10.00 AM TO 6.00 PM Tues-Sat

MAY 3 1979

LOS ANGELES COUNTY
MUSEUM OF ART

ONE-MAN
Paintings
by

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LOS ANGELES COUNTY MUSEUM OF ART
LOS ANGELES, CALIFORNIA

SAM
FRANCIS

IN THE PRINT ROOMS

October 19 - November 20

THE PHILLIPS GALLERY
1600 Twenty - first Street N. W., Washington 9, D. C.

P E R LARGE SCALE MONOTYPES 1993
KIRKEBY
SAM
FRANCIS

DRAWINGS 1948-1951

LAWING GALLERY

LAWING GALLERY
214 TRAVIS STREET HOUSTON TX 77002
T 713 222 2025 F 713 222 2050
LAWINGGALLERY@MAC.COM

PER
KIRKEBY
SAM
FRANCIS

DECEMBER 1 THROUGH
JANUARY 5

OPENING 4-6
SATURDAY DECEMBER 1



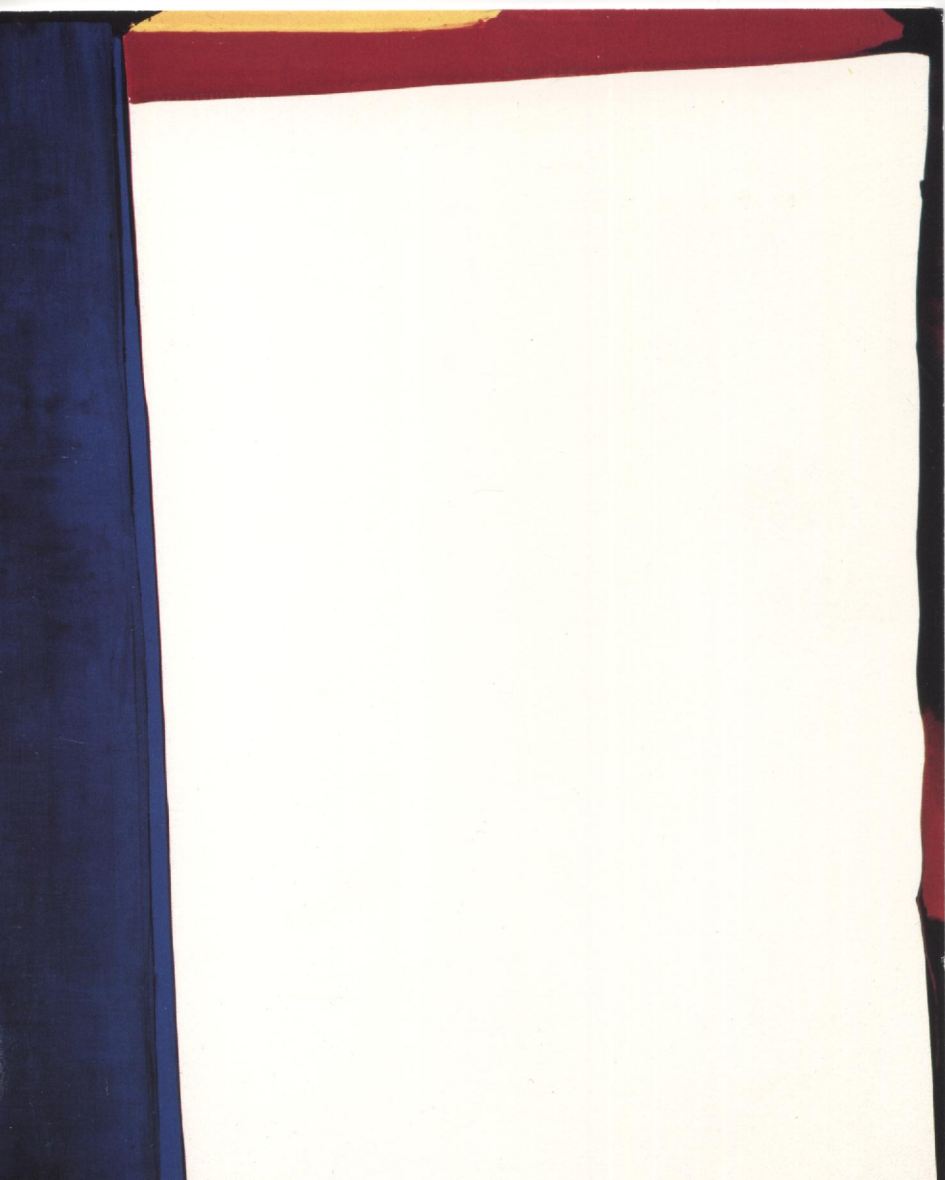
FRANCIS, SAM

ARTIST'S FILE

FT Muller, Jr
Carol S Eliel
2200 Broadview Terrace
Los Angeles CA 90068

90068#3126





Exhibition organized by Jerry Sohn
to benefit the Sam Francis Medical Research Fund.

Untitled
1965
Acrylic on canvas
89 x 71 1/2 inches

Photo Credit : Douglas Parker

SAM FRANCIS

EDGE PAINTINGS

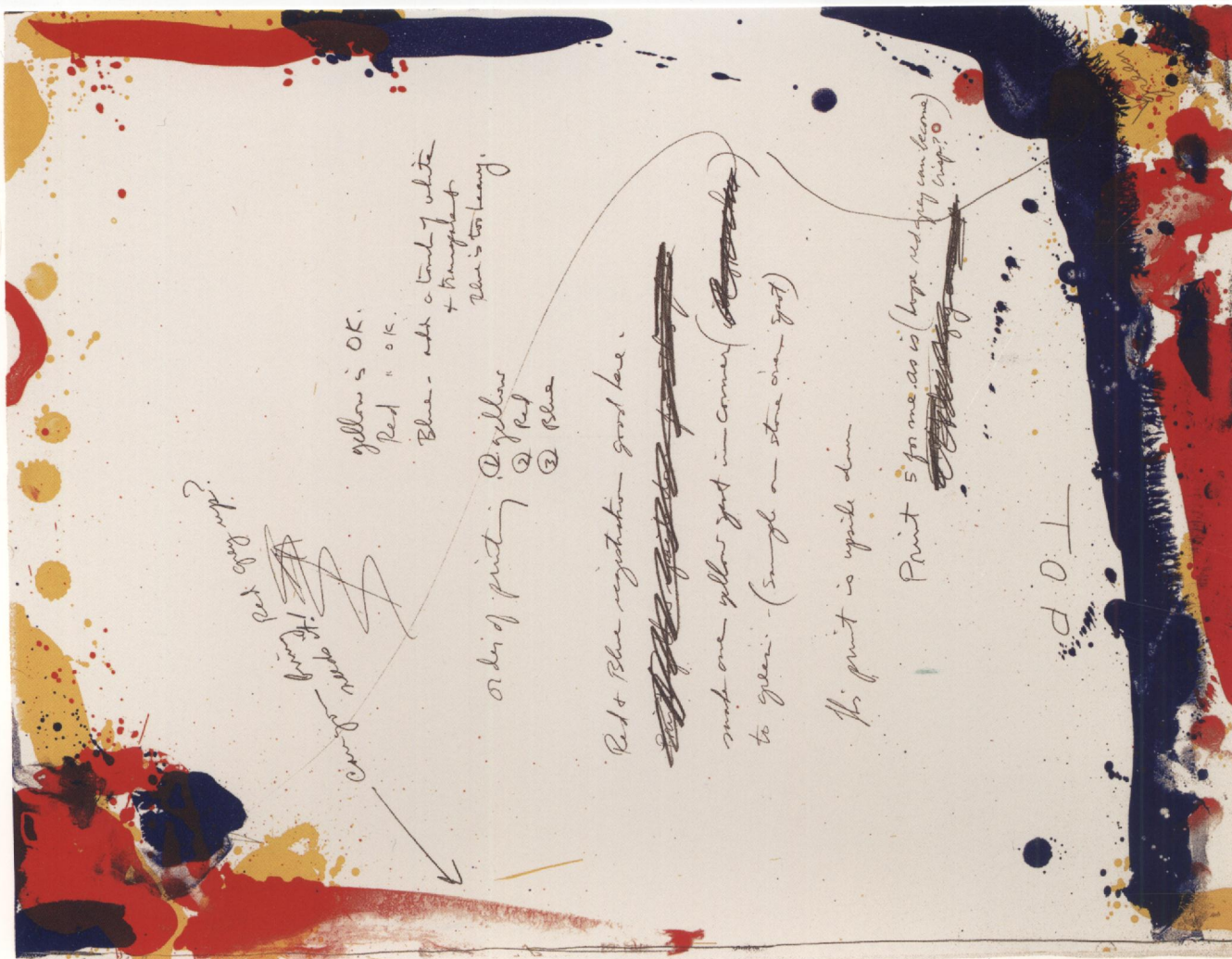
APRIL 26 - MAY 23 1991

Reception

April 26 1991 6 until 9 pm

JAMES CORCORAN GALLERY

1327 Fifth St Santa Monica Ca 90401
213 451-4666 Fax 213 451 0950



BOBBIE GREENFIELD GALLERY

Bergamot Station
 2525 Michigan Avenue - B6
 Santa Monica, California 90404

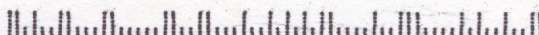
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 Permit No. 636
 Los Angeles, CA

FRANCIS, SAM

Carol A. Eliel
 Assistant Curator - LACMA
 5905 Wilshire Blvd.
 Los Angeles, CA 90036

ARTIST'S FILE

010 40 10036



SAM FRANCIS

THE RELATIONSHIP OF DRAWINGS,
ANNOTATED UNIQUE PROOFS AND PRINTS
FROM THE EDGE AND FRESH AIR PERIOD

Bobbie Greenfield Gallery Represents:

Alan Cristea Editions

Dedalus Foundation Collection of the works of Robert Motherwell

Tyler Graphics

Universal Limited Art Editions (ULAE)

Image credit:

SAM FRANCIS, *WORKING PROOF*, 1969-1970 c.

Lithograph with **handwritten notes**

24 x 18 1/2 inches

©The Sam Francis Estate / Litho Shop Inc.

Photograph: Brian Forrest

Opening Reception

Saturday, October 3, 1998

4:00 - 6:00 pm

Exhibition dates:

October 3 through November 14, 1998

BOBBIE GREENFIELD GALLERY

Bergamot Station

2525 Michigan Avenue - B6

Santa Monica, California 90404

Telephone: 310.264.0640

BOBBIE GREENFIELD GALLERY

SAM FRANCIS

1964 - 1979

In conjunction with our current
exhibition you are cordially
invited to an informal lecture by
noted art-historian and author

Gerald Nordland

Saturday afternoon

23 October 1993 at 3:00 pm

Light Refreshments
will be served

*Parking is available in the Apcoa public lot adjacent
to the south of the gallery. (Enter on Melrose Avenue)*

SAM FRANCIS

1964 - 1979



SAM FRANCIS

1964 - 1979

21 October - 4 December 1993

Reception

for the artist

Thursday evening

21 October

6 - 9 pm

Catalogue available

Essay by

Gerald Nordland

For your convenience, complimentary parking is available in the Apcoa public lot adjacent to the south of the gallery. (Enter on Melrose Ave.)

Six years ago we opened our gallery on La Cienega Boulevard with an inaugural exhibition of works by Sam Francis from 1959 to 1964. When we moved into our new space this February, we thought it would be fitting to once again inaugurate the gallery with a Sam Francis exhibition; unfortunately time did not permit. However, we did not give up on the idea of a second Francis exhibition that would continue where our last show left off.

It is with great pleasure that we are now able to present *Sam Francis: 1964 - 1979* including works from the *Bright Ring*, *Edge*, *Fresh Air*, *Grid/Tracks* and *Mandala* series. It is our hope that this exhibition and catalogue with an essay by Gerald Nordland will illustrate the many challenges Sam has continually set for himself.



Sam Francis's last paintings, as he installed them in his Santa Monica studio, August 1994

"Sam Francis Remembered"
A Conversation with Margaret Smith Francis

In conjunction with the exhibition, *Sam Francis: The Last Works*, the artist's widow, Margaret Smith Francis, will engage in an informal conversation with Howard N. Fox, curator of contemporary art at the Los Angeles County Museum of Art. The event is free of charge and will be held in the Bing Theater on Saturday, June 3, at 2 p.m.

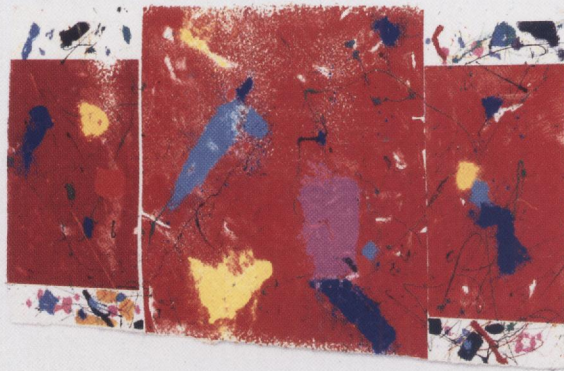
In a dialogue with the curator, Margaret Smith Francis will offer her insights and anecdotes on the art and life of the internationally acclaimed abstract painter. The discussion will provide an overview of Sam Francis's artistic development beginning with his early career in Paris and concluding with his final works on view at the museum and will explore such issues as his interest in Jungian philosophy and Zen Buddhism and their influence on his art.

Sam Francis: The Last Works, on view at Los Angeles County Museum of Art from May 25 through September 17, 1995, is the first public presentation of the paintings created in the months before the artist's death on November 4, 1994. These works—more than 150 in all—are uncharacteristically small for Francis, yet installed together they form a unified field that surrounds the viewer in a burst of color. The paintings are installed at the museum as they were in Francis's Santa Monica studio.

This exhibition was organized by the Los Angeles County Museum of Art. Support was provided by Camilla Chandler Frost, Lynda and Stewart Resnick and The Franklin Mint, Stanley Grinstein, and James R. Young.

This event was supported by a grant from The Mildred E. and Harvey S. Mudd Foundation.
Education Programs are supported in part by a grant from the California Arts Council.

Photograph © 1994 by Brian Forrest



SAM FRANCIS

MONOTYPE WOODCUTS 1974 - 1984

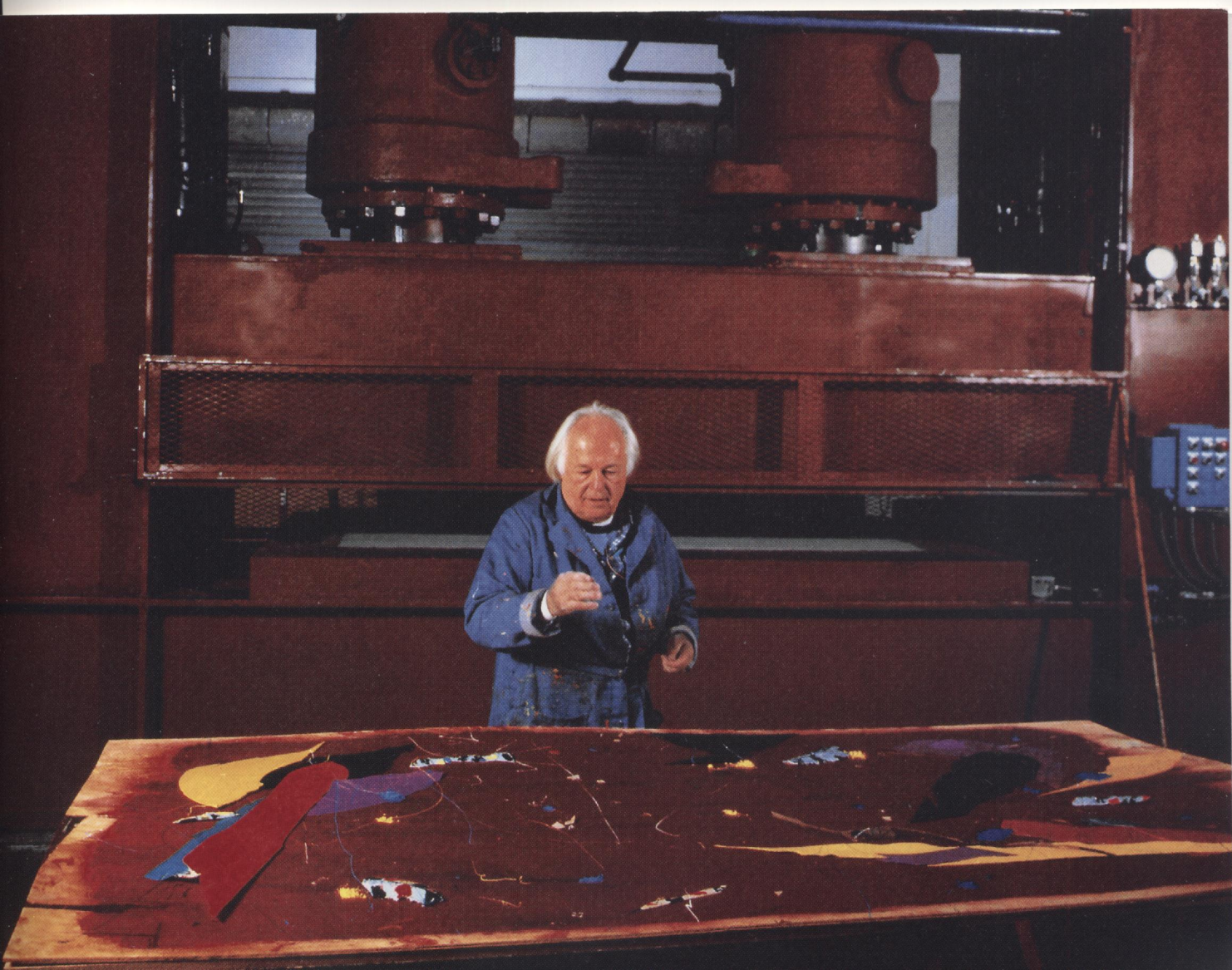


APRIL 26 - MAY 24 1997

ANDRE EMMERICH

• A DIVISION OF SOTHEBY'S •

41 EAST 57TH STREET NEW YORK 10022 TEL 212 752 0124 FAX 212 371 7345



ARTIST'S FILE

SAM FRANCIS

Studies for the Chase Manhattan Bank Mural and Related Works.

Opening

Reception

Thursday

May 1, 1997

5-9 p.m.

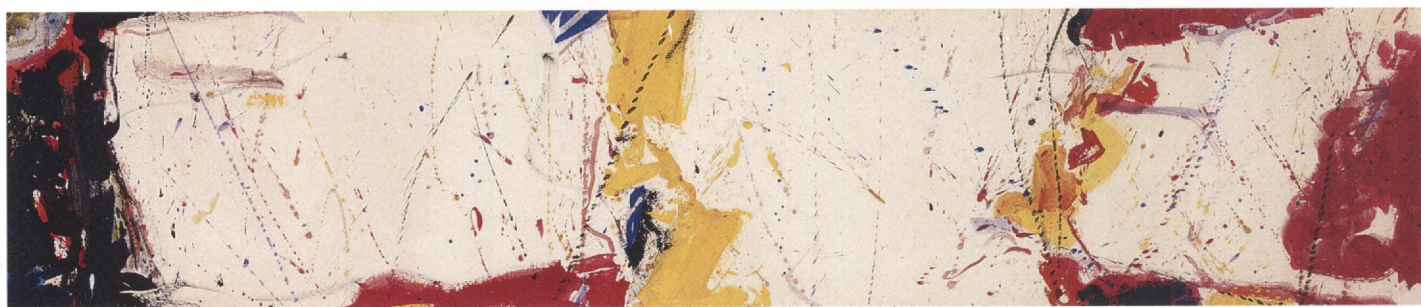
*Catalogue available
Essay by David Anfam*

*On Thursday, May 1st, 1997, the galleries in West Hollywood will
be open 5:00-9:00 p.m. for your convenience. Parking is available
in the EPI public lot, south of the gallery, enter on Melrose Avenue.*

Cover: Study for Chase Mural (SF59-093), 1959. Gouache on paper, 10⁹/₁₆ x 50 inches.

Inside: Chase Mural, New York studio, 1959.

S A M F R A N C I S *I n N e w Y o r k 1 9 5 8 - 1 9 6 0*



MAY 1 - JUNE 28, 1997



Sam Francis

Blue Forms, 1959-1961

Exhibition Preview

Friday, September 5, 1997

5:00 – 7:00 pm

Exhibit through November 1

full color catalogue available \$20.00 ppd.

RICHARD GRAY GALLERY

875 North Michigan Avenue John Hancock Center Suite 2503
Chicago, Illinois 60611 Tel 312.642.8877 Fax 312.642.8488

ARTIST'S FILE



Mr. Howard Fox
Los Angeles County Museum of Art
5905 Wilshire Boulevard
Los Angeles, CA 90036

AUTO



FRANCIS, Sam
Sam Francis

Blue Forms, 1959-1961

Exhibition Preview

Saturday, February 14, 1998

10:00 am – 5:00 pm

Exhibit through March 31

full color catalogue available \$20.00 ppd.

RICHARD GRAY GALLERY

1018 Madison Avenue, 4th Floor

New York, New York 10021

Tel 212.472.8787 Fax 212.472.2552

ARTISTS FILE

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Museum of Art
Howard

90036x4537

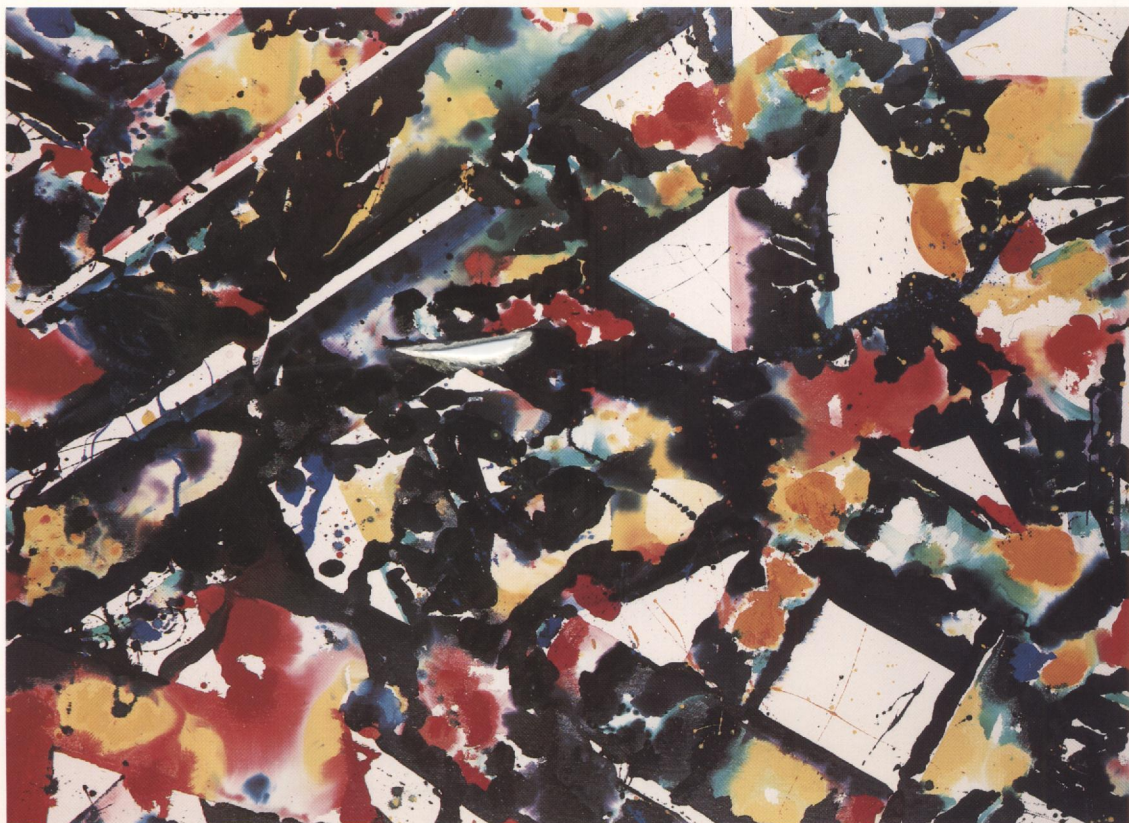


ONE-MAN

Sam Francis

May 20—June 14, 1980

James Corcoran Gallery
in association with Nicholas Wilder
8223 Santa Monica Boulevard
Los Angeles, California 90046
(213) 656-0662



Untitled, 1977
Acrylic on canvas
78" x 108"

BOBBIE GREENFIELD GALLERY

FOR IMMEDIATE RELEASE

Wednesday, April 3, 2002

Contact: Katrina McElroy

(310) 264-0640

MARK TOBEY AND SAM FRANCIS:

Drawings and Monoprints

OPENING RECEPTION: SATURDAY, APRIL 20TH, 5:00-7:00PM
EXHIBITION DATES: APRIL 20 – JUNE 1, 2002

AT:
BOBBIE GREENFIELD GALLERY
BERGAMOT STATION
2525 MICHIGAN AVENUE - B6
SANTA MONICA, CA 90404
TEL 310/264-0640 FAX 310/264-0740

Bobbie Greenfield Gallery is proud to announce an exhibition of unique drawings and monoprints by Mark Tobey (1890-1976) and Sam Francis (1923-1994). On display will be 13 works by Tobey and 11 pieces by Francis.

Mark Tobey and Sam Francis were Pacific Coast artists both of whom were influenced by other cultures. Tobey was of the Bahá'í faith which takes inspiration from religions of the East and West. Sam Francis was a Jungian and also a Buddhist. Both artists reflect their spiritual commitments in their artwork. For Sam Francis his mandala imagery is a literal link to the religious. Mark Tobey's 'white writings' share Francis' meditative quality and belief in movement.

Mark Tobey experimented with several styles and his abstract works predate most of the abstract expressionists. This exhibition will showcase works from his early figurative style (1940s) to his later abstract 'white writings' (1950s-1970s). As an early abstract expressionist Tobey believed in the spiritual and human content of his work. His faith was always an important element of his art.

Sam Francis was influenced by Tobey and owned one of his works. Francis worked during the height of the abstract expressionist movement. As an action painter movement and line were of utmost importance.

Francis Sam Fra

1923 – 1994

Sam Francis
Sam Fr
Francis

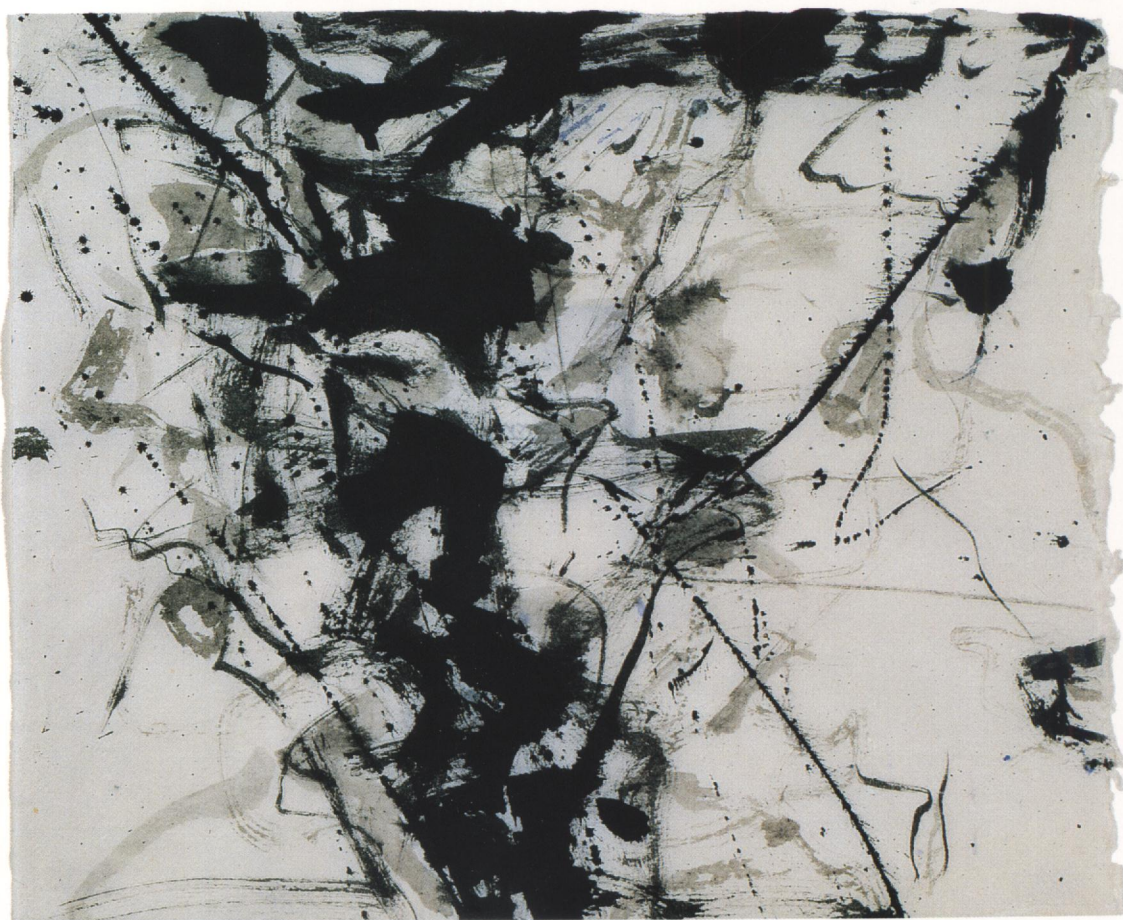
6 July – 25 August 1995

*A selection of graphics and
works on paper including
four etchings completed
during the artist's final year.*

*Reception
Thursday July 6, 1995
5 to 7pm*

RICHARD GRAY GALLERY

875 North Michigan Avenue • Suite 2505 • Chicago, IL 60611



SAM FRANCIS

b.1923 - d.1994

4 March - 15 April 1995

opening reception March 4, 5-8pm

*On March 4, the Melrose Avenue/Almont Drive galleries
will be open 5-8 pm for your convenience.
Parking is available in the EPI Public Lot,
enter on Melrose Avenue.*

FRANCIS, SAM

SELECTED PUBLIC COLLECTIONS

Albright-Knox Art Gallery, Buffalo, NY
Arkansas Arts Center, Little Rock, AK
Art Gallery of Ontario, Toronto, Canada
Art Institute, Chicago, IL
Dallas Museum of Fine Arts, Dallas, TX
Folkwang Museum, Essen, Germany
Fort Worth Art Center Museum, Fort Worth, TX
The Solomon R. Guggenheim Museum, New York, NY
Joseph H. Hirshhorn Museum and Sculpture Garden
Smithsonian Institution, Washington DC
Idemitsu Art Gallery, Tokyo, Japan
Kestner-Gesellschaft, Hannover, Germany
Kunstsammlung Nordrhein-Westfalen,
Dusseldorf, Germany
Los Angeles County Museum of Art, Los Angeles, CA
Louisiana Museum of Art, Humlebaek, Denmark
Madison Art Center, Madison, WI
Moderna Museet, Stockholm, Sweden
The Montreal Museum of Fine Arts, Montreal, Canada
Musée d'Art Moderne, Paris, France
Museum of Art, Carnegie Institute, Pittsburgh, PA
Museum of Contemporary Art, Los Angeles, CA

National Collection of Fine Arts, Smithsonian
Institution, Washington DC
National Gallery of Art, Washington DC
Nelson Gallery & Atkins Museum, Kansas City, MO
Newport Harbor Art Museum, Newport Beach, CA
Offentliche Kunstsammlung, Basel, Switzerland
Ohara Museum, Okayama, Japan
Palm Springs Desert Museum, Palm Springs, CA
Pasadena Museum of Art, Pasadena, CA
Phillips Collection, Washington DC
St. Louis Art Museum, St. Louis, MO
San Diego Museum of Art, San Diego, CA
San Francisco Museum of Art, San Francisco, CA
Santa Barbara Museum of Art, Santa Barbara, CA
Seattle Museum of Art, Seattle, WA
Staatsgalerie, Stuttgart, Germany
Stedelijk Museum, Amsterdam, the Netherlands
Stedelijk van Abbe Museum, Eindhoven, the Netherlands
Tate Gallery, London, England
Ulster Museum, Belfast, Ireland
University Art Museum, Berkeley, CA
Whitney Museum of American Art, New York NY
Yale University Art Gallery, New Haven, CT

FRANCIS, SAM

ONE-MAN



LIBRARY
JAN 10 1975

LOS ANGELES COUNTY
MUSEUM OF ART

TOWARDS DISAPPEARANCE II, 1958, oil on canvas, 108" x 126"

Sam Francis
"The Fifties"

December 11

Through January 8, 1975

Robert Elkon Gallery

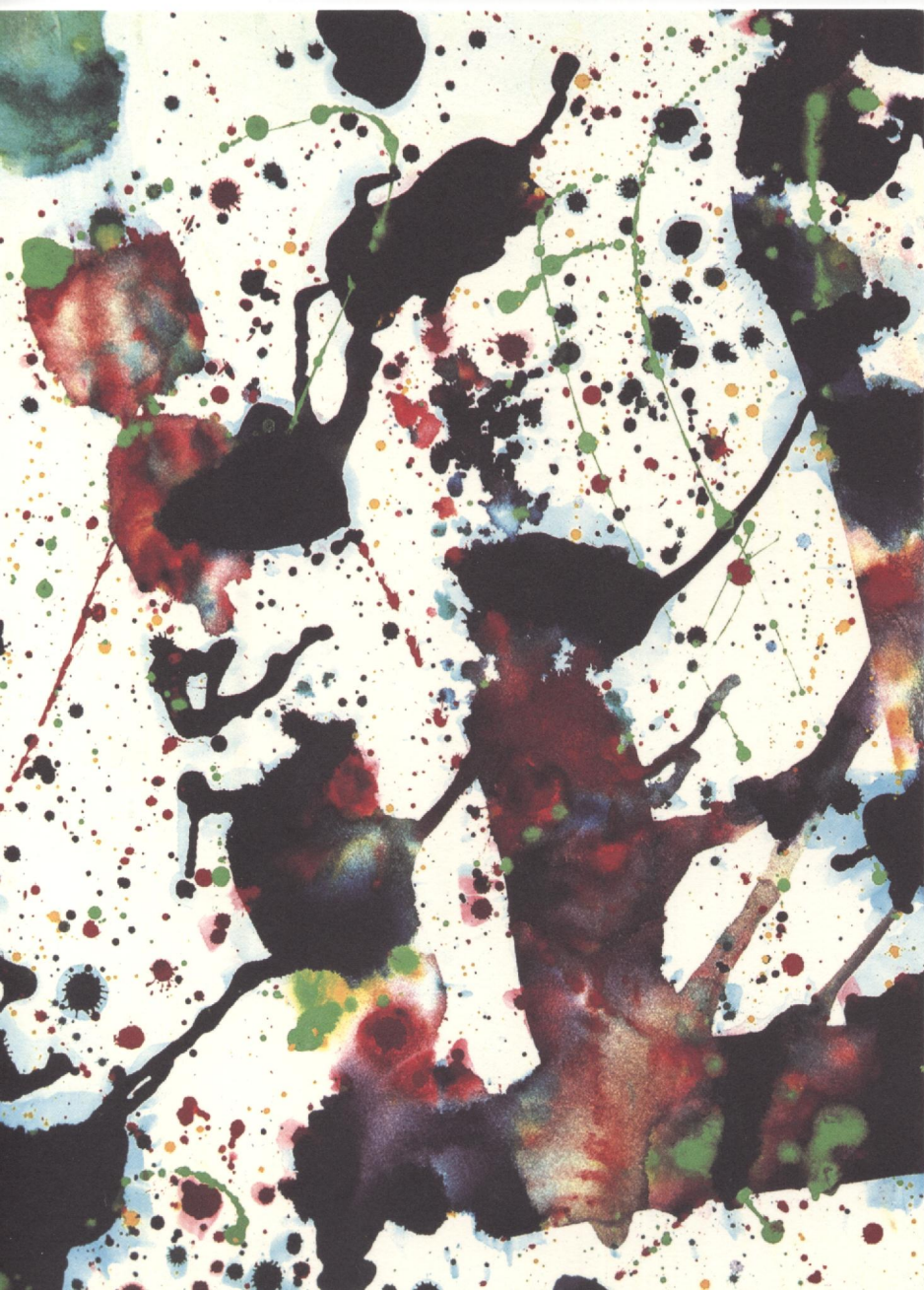
1063 Madison, New York



Sam Francis

You are cordially invited to attend the opening of an exhibition, "Small Works from Recent Years" by SAM FRANCIS. A reception for the artist will be held Saturday, October 17 from 3 to 5 at the Ruth S. Schaffner Gallery, 128 West Ortega Street in Santa Barbara. The exhibition continues through November 12, 1981.





ARTIST'S FILE

SAM FRANCIS

Paintings and Works on Paper

MAY 1 THROUGH MAY 30, 1997

Opening reception: MONDAY MAY 5TH, 5 TO 7 PM.

Untitled, 1969 (detail). Acrylic on paper, 14 $\frac{5}{8}$ x 20 $\frac{1}{4}$ inches.

GERALD ^{GP} PETERS GALLERY

177 EAST 78TH STREET NEW YORK, NY 10021 TEL 212 628-9760 FAX 212 628-9635

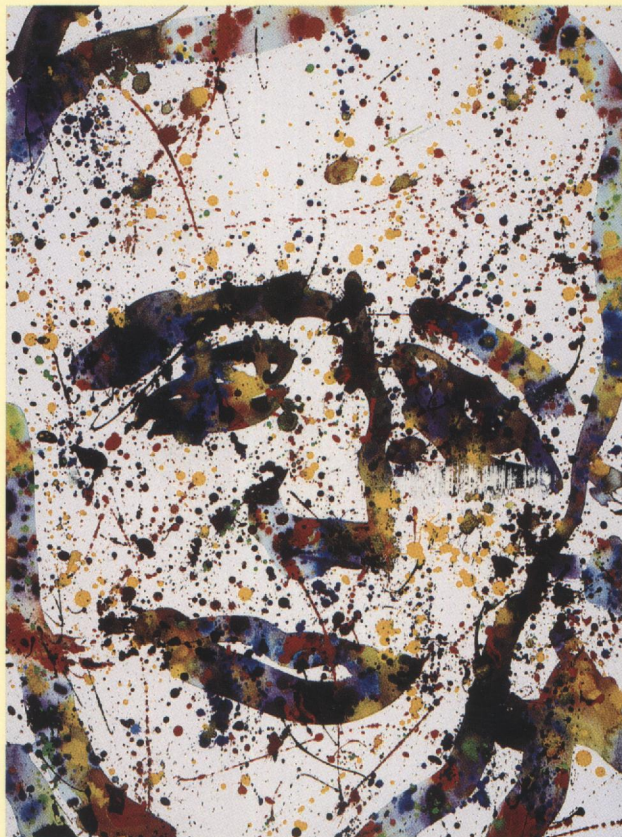
NEW YORK • SANTA FE • DALLAS

Sam Francis

The

ARCHETYPAL

Image



F R A N C I S, S A M

Frederick R. Weisman Museum of Art
Pepperdine University
24255 Pacific Coast Highway
Malibu, California 90263

Sam Francis: The Archetypal Image

January 11 through March 30, 1997

For years, California abstract painter Sam Francis was attracted to the writings of the Swiss psychologist Carl Jung. This interest peaked in the 1970s when Francis engaged in a prolonged exploration of Jungian themes and images. This exhibition focuses on Francis's mandalas, self-portraits and other archetypal images.

Reception: Saturday, January 11, 4:00 to 6:00 pm

Childrens Art Workshops:

Saturday, January 18, 10:00 am to 1:00 pm

Saturday, March 8, 10:00 am to 1:00 pm

Museum Hours: Tuesday through Sunday, 11:00 am to 5:00 pm

Information: (310) 456-4851

Sam Francis

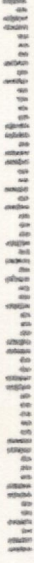
Self-Portrait. 1974

acrylic on paper

29 3/4 x 22 1/8 inches

Funding for this exhibition has been provided by the
Frederick R. Weisman Art Foundation.

Howard Fox
5905 Wilshire Blvd
Los Angeles CA 90036-4523



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UNIVERSITY

VP12601



FRANCIS, SAM

BOBBIE GREENFIELD FINE ART

SAM FRANCIS

Paintings on paper 1992-1993

Opening Reception

Thursday

April 29th 1993

6-8 pm

Valet Parking

BOBBIE GREENFIELD FINE ART

74 Market Street • Venice, CA 90291
Tel 310. 392. 1771 Fax 310. 392. 6675

*We are proud to participate
in the Venice Art Walk
Sunday, May 23rd 12-5 pm*



SAM FRANCIS

Recent Paintings December

Reception December 2, 8-10 PM

Nicholas Wilder Gallery

814 North La Cienega Boulevard
Los Angeles, California 90069

ONE-MAN

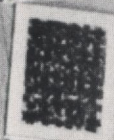
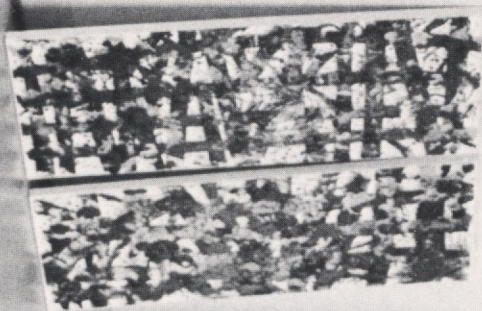


SAM FRANCIS

LIBRARY

MAY 10 1979

LOS ANGELES COUNTY
MUSEUM OF ART





*You are cordially invited to attend the opening of an exhibition
of recent paintings by SAM FRANCIS on Saturday, May 19th
from 10 to 6. The exhibition continues to June 15th, 1979 at the
André Emmerich Gallery on the 5th floor at 41 East 57 Street.*





SAM FRANCIS



Cover:
Krater, 1985.
Acrylic on paper,
34½" x 24¼" (88 x 62 cm.)

Fire Sower, 1985.
Acrylic on paper,
34½" x 24¼" (88 x 62 cm.)

SAM FRANCIS

New Paintings on Paper

March 12 – April 5, 1986



ANDRE EMMERICH GALLERY

41 East 57th Street, New York 10022. Telephone (212) 752-0124

Preview Wednesday, March 12, from 5 to 7 p.m.



SAM FRANCIS AT PEPPERDINE UNIVERSITY ART GALLERY SEPTEMBER 11 - OCTOBER 20, 1985

Pepperdine University
Seaver College Art Department
Malibu, California 90265

SAM FRANCIS
WORKS ON PAPER

September 11 - October 20, 1985

OPENING RECEPTION
TUESDAY, SEPTEMBER 10
7 - 9 P.M.

UNIVERSITY ART GALLERY
PEPPERDINE UNIVERSITY
MALIBU

GALLERY HOURS
12 - 5 P.M.
WEDNESDAY THRU SUNDAY

"UNTITLED" - 1983
Acrylic on paper - 36 3/4" x 71 1/2"
Works in exhibition courtesy of the
Smith Andersen Gallery, Palo Alto, CA

Non-Profit Org.
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Permit No. 23
Malibu, CA

LIBRARY
NOV 15 1985
LOS ANGELES COUNTY
MUSEUM OF ART

Mr. Maurice Tuchman
Curator of Modern Art
LACMA
5905 Wilshire Boulevard
Los Angeles, CA 90036

Los Angeles County Museum of Art
February 10-March 22, 1970

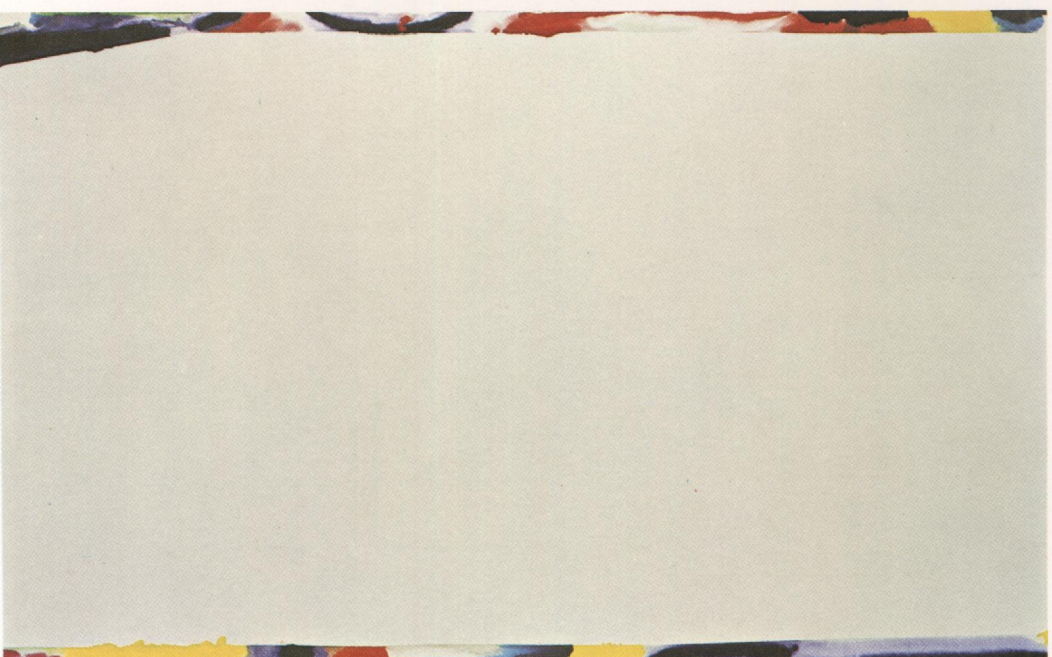
Ahmanson Gallery

- 1 Untitled, 1969
acrylic on canvas
13'2" x 9'10"
- 2 Untitled, 1969
acrylic on canvas
12'6" x 18'
- 3 Untitled, 1969
acrylic on canvas
13' x 8'
- 4 Untitled, 1969
acrylic on canvas
13'2" x 7'3"
- 5 Untitled, 1969
acrylic on canvas
12'6" x 18'

All works are lent by the artist.

Sam Francis was born in San Mateo, California in 1923
and presently resides in Santa Monica.

Sam Francis Recent Paintings



In an interview with the author, Sam Francis said of his paintings: "*They're natural; they're what I do naturally. They have nothing to do with style. They're like my footprints.*" This installation includes five recent paintings belonging to an on-going series of work which dates from around 1963. Although this group of paintings manifests certain distinct breakthroughs, the problems with which Francis is currently involved have always characterized his oeuvre. These concerns have basically to do with movement, light and the relationship between white spaces (sometimes labelled "empty" space by unsympathetic critics) and the surrounding color masses.

The series comprises a body of work in which the compositional format is based on an enormous, open field framed on the canvas edge with color strips painted in a relatively hard-edge manner. In discussing these paintings, Francis claims that because the physical elements in them have been greatly reduced, the burden of esthetic demand lies with the viewer. He must, in the artist's opinion, establish his own relationship to the works by bringing something of himself to the situation and confronting the paintings intellectually as well as visually, without the aid of elaborate referents or symbolism.

The white center he describes as a metaphysical space, not depicting literal space, yet not a void either. Unlike an artist such as Morris Louis who painted on raw duck, Francis maintains a careful control over the whiteness of the center area, actually mixing many colors to produce the precise hue desired for each painting. The paint is then meticulously applied in layers resulting in an extraordinarily refined surface quality.

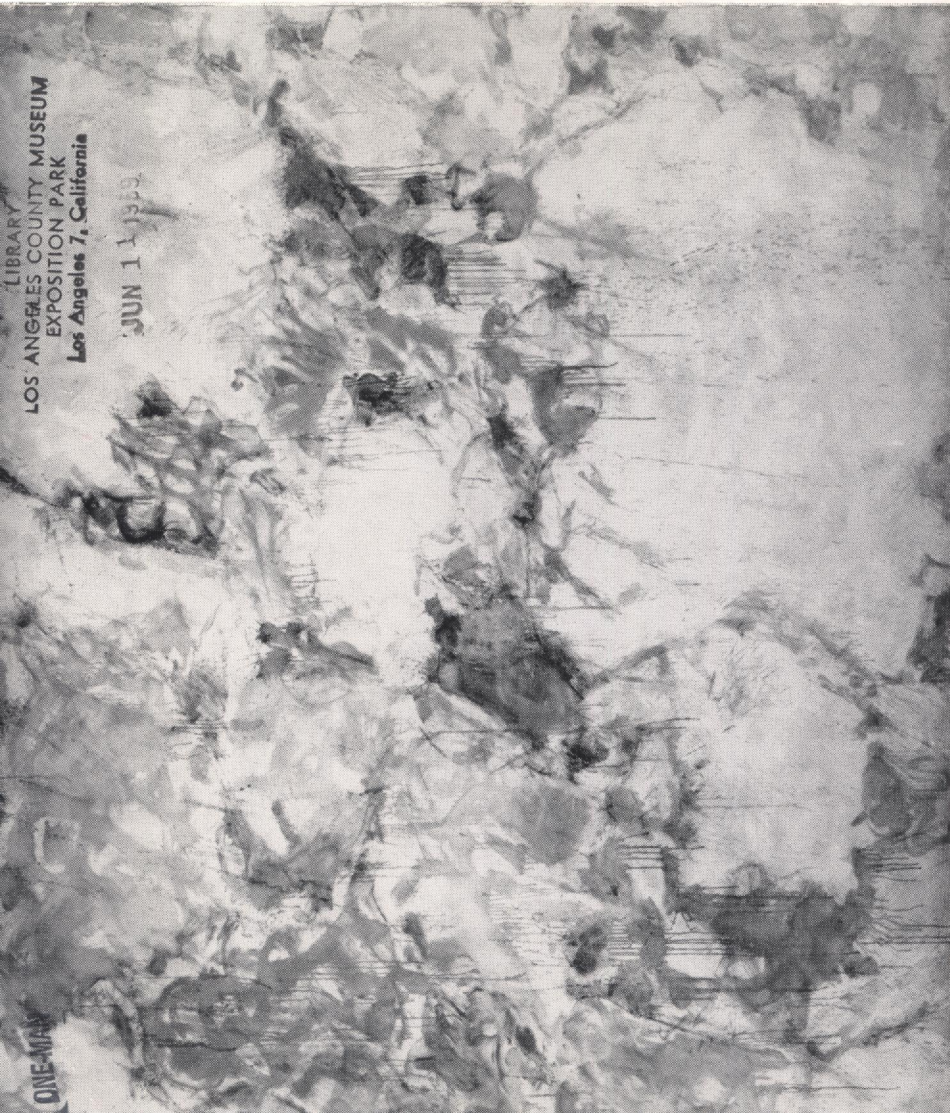
The nature and character of white have been of paramount concern to Francis over the years, evinced by such series as *White Painting*, 1952, *The Whiteness of the Whale*, 1958, and *White Line*, 1959. This relates to a more general interest in light and a longstanding effort to paint the actual substance or quality of light, the feeling of being in it.

In his previous work the white areas of canvas have played a crucial role both compositionally and coloristically, especially in the works of the late 50's and the *Blue Balls* series of the early 60's. In these earlier paintings white functions more traditionally as a ground against which the color shapes are strategically placed, resulting in a balanced and rhythmic flow of forms on an open field. But gradually over the past few years the white center has expanded and begun to predominate the picture surface, so that the artist's aim to render the very presence of light is felt more and more palpably. The situation is now almost opposite from that of the earlier works: the brilliant color masses, instead of being played off against a white background, have become the agents by which the white field itself is activated.

Movement (or the dynamic relationships generated by the picture components) is the other essential element in Francis' work, but whereas before it was primarily an internal, self-contained force, evoked by the action of interrelated swirls and drips of paint within the picture surface, now the sense of movement has extended beyond the confines of the canvas support, into the viewer's domain, aggressively engaging his attention. Francis calls it "a suction effect, a pressure system," and compares it to the wind. "*People always say the wind blows; it doesn't, it's sucked. I've always been interested in suction.*" This effect is particularly strong in paintings such as the five in this exhibition which, because of their monumentality, demand more than a dispassionate visual perusal, but rather a total esthetic involvement.

In light of Francis' previous achievement and the widespread attention he has received internationally, it is fitting that these new works should have their first extensive showing in several Southern California institutions, for it is here that he has lived and developed these paintings for the past seven years.

Gail Scott



SAM FRANCIS

April 24 - May 17, 1959

SEATTLE ART MUSEUM

Sam Francis won his first recognition as an abstract artist of the first rank in 1952 with his first one-man show at Nina Dausset's Paris Gallery. In 1954 he was the most talked-about American painter in England. His reputation is now truly international and his works may be seen in public and private collections from Tokyo to Paris. An avid traveller maintaining a studio in New York and another in Paris, but also working in Japan or wherever he may be, Francis is a prodigious worker. Each year he paints eight to twelve large compositions as well as numerous small sketches and studies.

Direct representation of the material world holds no interest for Sam Francis, but he is seriously and deeply interested in representing ideas, moods and emotions. His paintings are never abstract in the sense that they are intended only as patterns of form, line and color. Each painting is charged with a meaning, a subject which Francis hopes to convey in the most direct manner. He feels that to borrow symbols from other cultures or times, or even from his fellow contemporary artists would detract from the direct and elementary impact of his work.

Sam Francis is a native Californian. He was born in San Mateo in 1923. While on active service in World War II he became seriously ill. In the hospital where it was believed he would become a permanent invalid, and through the influence of his friend David Park, artist-teacher in the California School of Fine Arts, he began to paint. This was 1946. Within several months he had recovered sufficiently to enroll in the University of California Art School. From 1947 to 1950 he took an active part in exhibitions in California. In 1950 Francis moved to Paris. As a painter he has been largely self-taught, but he began with a sound background in art history for he had studied this subject before entering the Air Force of World War II.

ARTIST'S FILE

LESLIE SACKS FINE ART
presents

SAM FRANCIS



Untitled, edition 20, 1994

ART OF THE AQUATINT

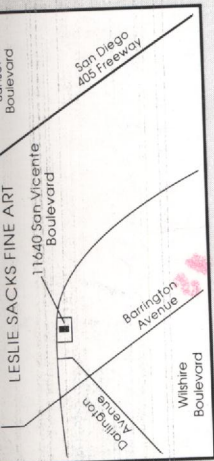
July 9 – July 29

11640 San Vicente Boulevard (Brentwood)
Los Angeles, CA 90049 • (310) 820-9448

LESLIE SACKS
FINE ART

Brentwood Town and Country
11640 San Vicente Boulevard
Los Angeles, California 90049
(310) 820-9448

ADDRESS CORRECTION REQUESTED



TUESDAY - SATURDAY
10AM-6PM

VALIDATED ON-SITE PARKING

Ms. Carol Eliel, Curator
L.A.C.M.A.
5905 Wilshire Boulevard
Los Angeles, CA 90036 USA



We are proud to present two American artists who have made a most significant and profound contribution to the language of the art of our time.

You are cordially invited to the private viewing of the work of SAM FRANCIS and HANS HOFMANN on Saturday, April 18, 1964 from 2-6 p. m.

SAM KANER,
AMERICAN ART GALLERY
COPENHAGEN

S A M

GRAPHES

F R A N C I S

APRIL 18 - MAY 9, 1964

AMERICAN
art
GALLERY

LYKKESHOLMS ALLÉ 5 TEL. CE. 5751 . COPENHAGEN V . DENMARK

The Board of Governors
and Associates
of Otis Art Institute of Los Angeles County
cordially invite you to preview
the exhibition of

Sam Francis

Work in Progress

Friday evening, February 10
from 7 to 10 in the evening

Otis Art Institute Gallery
2401 Wilshire Boulevard
Los Angeles, California 90057

This Invitation Admits Two

Open to the public February 11 through April 2, 1978
Gallery hours: Tuesday through Saturday, 10:30 to 5:00 p.m.;
Sunday, 1 to 5 p.m. Closed Monday



S A M F R A N C I S

Reception for the artist.

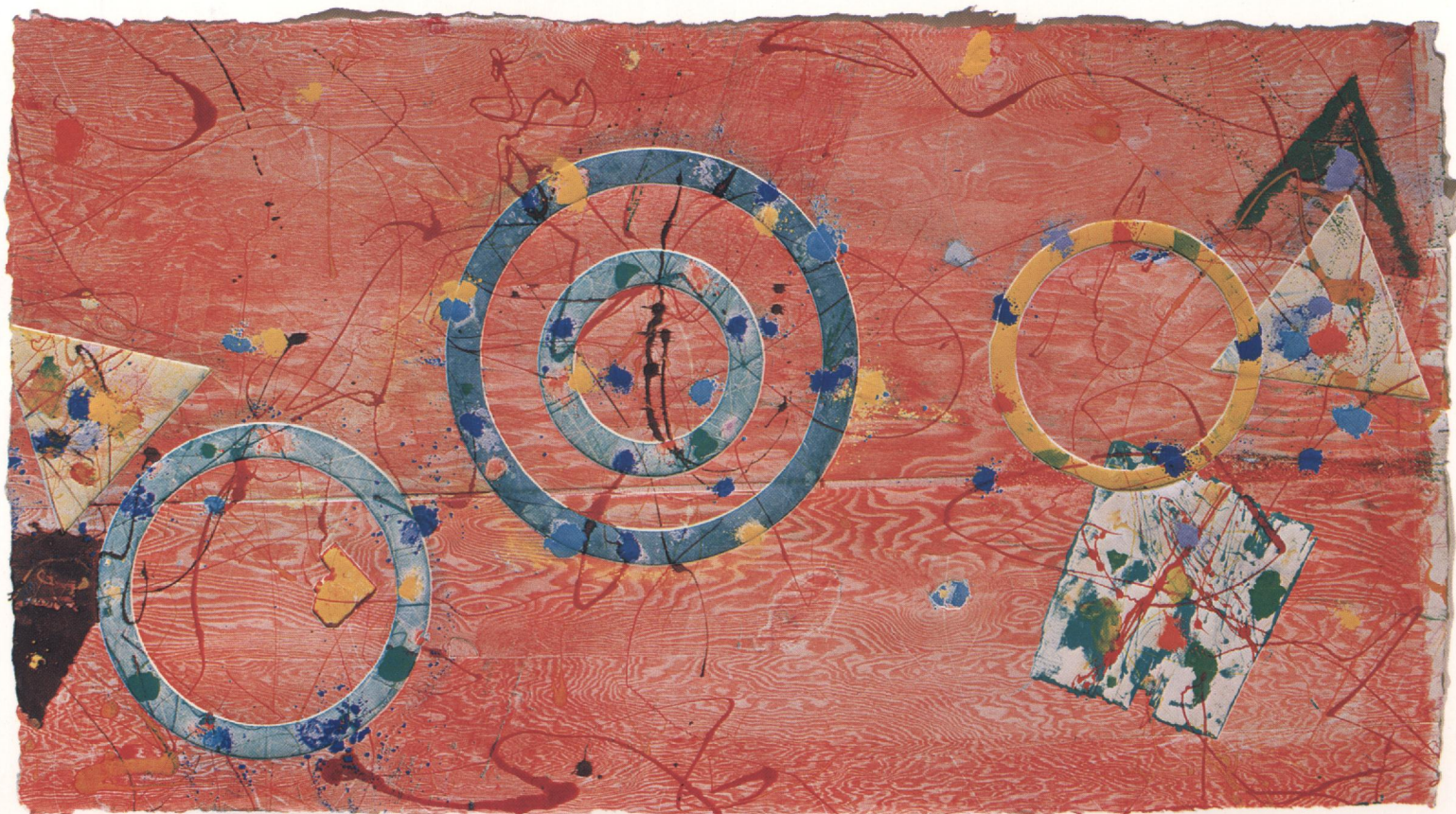
Friday evening, September 9th, 5:30-7:30

September 9 - October 1, 1983

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MUSEUM OF

JOHN BERGGUEN GALLERY

228 Grant • San Francisco • (415) 781-4629



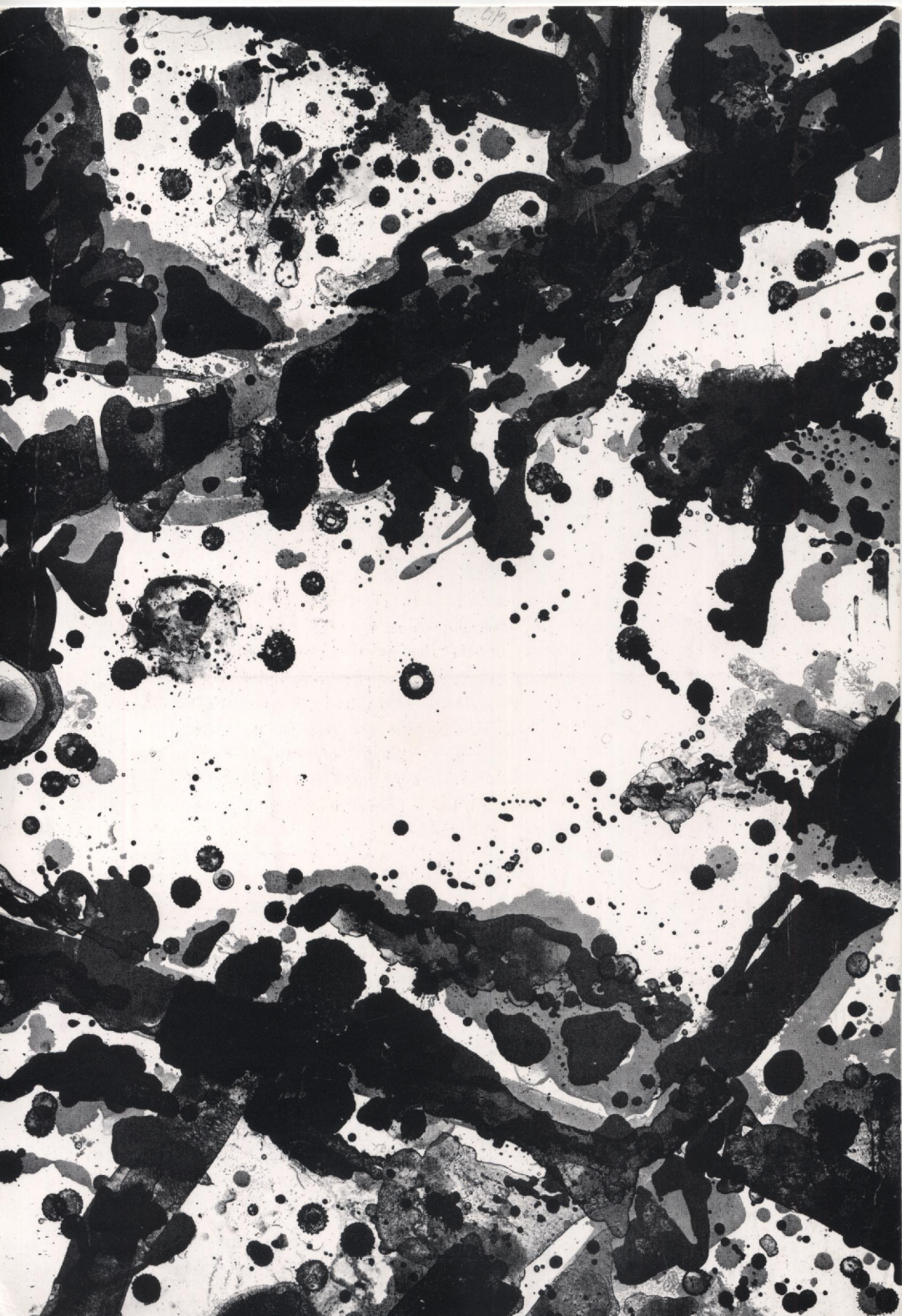
FRANCIS, SAM

LIBRARY

JUL 08 1983

LOS ANGELES
MUSEUM OF ART

You are cordially invited to an exhibition of major new woodcut monotypes by SAM FRANCIS opening Friday, October 8 from 6 to 9 p.m. These new works were recently completed by the artist at Experimental Printmaking in San Francisco. The exhibition will continue through November 16, 1982 at the new Pamela Auchincloss Gallery (formerly Graphics Broker) 1323 State Street, Santa Barbara 93101.



ONE-MAN

SAM FRANCIS

GALERIE SMITH-ANDERSEN

Homer Avenue and Emerson Street

Palo Alto, California

Galerie hours Tues.-Sat., 12-4

(or by appointment)

JUNE 19 thru AUGUST 23

SAM FRANCIS 1947-1972
OAKLAND MUSEUM
JUNE 12-AUGUST 5



Library

Los Angeles County Museum
Wilshire Blvd.
Los Angeles, Calif.

LIBRARY
LOS ANGELES COUNTY MUSEUM OF ART
LOS ANGELES, CALIFORNIA

JUN 22 1973

Sam Francis

An exhibition
of new paintings

October 3
thru November 15

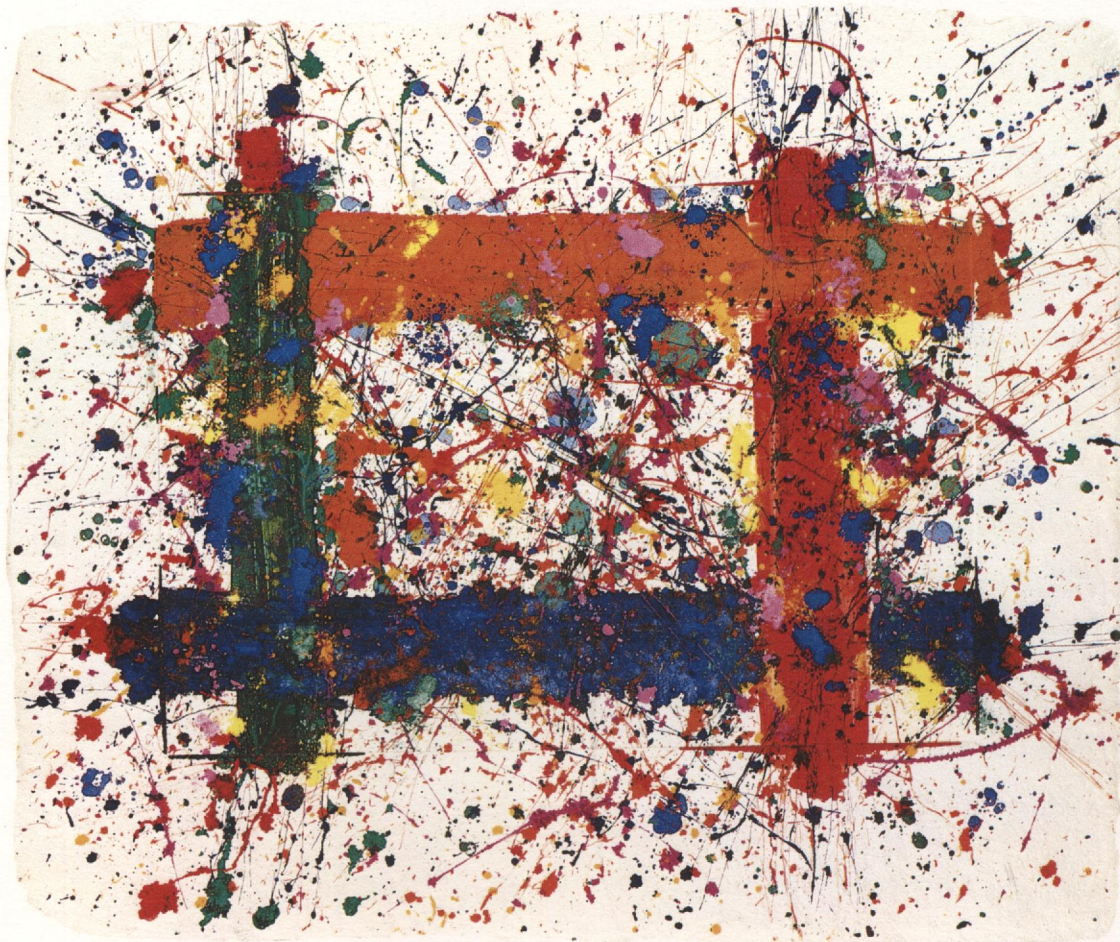
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OCT 3 1975
150 MADISON AVENUE
CHICAGO, ILL. 60611

RICHARD GRAY

620 NORTH MICHIGAN AVENUE CHICAGO, ILLINOIS 60611



Gallery Hours: Tuesday to Saturday, 10 to 5:30



LIBRARY
JAN 17 1980
LOS ANGELES COUNTY
MUSEUM OF ART

Sam Francis



You are cordially invited to attend the opening of an exhibition of new paperworks by SAM FRANCIS on Tuesday, Dec. 4th from 5 to 7. The exhibition continues to January 5th, 1980 at the André Emmerich Gallery on the 9th floor at 41 East 57 Street.

An illustrated color catalogue of this exhibition has been published and is available at eight dollars.

Sam Francis

New Work on Paper

April 26-May 14, 1975

André Emmerich Gallery

41 East 57th Street, New York 10022

Telephone (212) 752-0124

Opening Saturday, April 26, 10 to 5:30

Sam Francis

ONE-MAN



LIBRARY

MAY 9 1975

LOS ANGELES COUNTY
MUSEUM OF ART



ONE-MAN

LIBRARY

APR 30 1976

LOS ANGELES COUNTY
MUSEUM OF ART

Sam Francis

Sam Francis
New paintings and works on paper
May 1-22, 1976



André Emmerich Gallery
41 East 57th Street, New York 10022
Telephone (212) 752-0124

Opening Saturday, May 1, 10 to 5:30



ONE-MAN

SAM FRANCIS

RECENT PAINTINGS

Reception: Saturday, March 22, 1975 — 1-5 P.M.

San Francisco Gallery

SmithAndersen Gallery

228 Grant Avenue
San Francisco, Ca
(415) 989-9228

Tuesday
thru Saturday
11 a.m. - 5:30 p.m.

MARCH 22 thru APRIL 24



Library

Los Angeles County Museum
Wilshire Blvd.
Los Angeles, Calif.

LIBRARY

MAR 21 1975

LOS ANGELES COUNTY
MUSEUM OF ART



Untitled, 1983, acrylic on paper, 36 x 71in.
In cooperation with Smith Andersen Gallery

SAM FRANCIS

PAINTINGS ON PAPER: 1974 - 1984
JANUARY 7 - FEBRUARY 8

Reception for the Artist: Tuesday • January 7 • 5:30 - 7:30

Stephen Wirtz Gallery
345 Sutter Street
San Francisco, California 94108
415/433-6879

FRANCIS, SKM

PAMELA
AUCHINCLOSS
GALLERY

LIBRARY
APR 11 1986
LOS ANGELES COUNTY
MUSEUM OF ART

1323 State Street, Santa Barbara, CA 93101 • (805) 966-6865



Sam Francis

**3 Decades / Paintings & Gouaches
July 13 – August 25, 1984**

Opening reception for the artist
Friday, July 13 from 6 – 8 pm





KNOEDLER GALLERY



Untitled 1982 acrylic on prepared paper 29 7/8 x 41 3/4 ins

Kasmin

invites you to the private view
of an exhibition of paintings on paper by

SAM FRANCIS

3—6pm Tuesday 15 May 1984

22 CORK STREET LONDON W1 01-439 1096

ONE-MAN

Sam Francis

JUL 20 1973

LIBRARY

LOS ANGELES COUNTY MUSEUM OF ART
LOS ANGELES, CALIFORNIA

SAM FRANCIS—PAINTINGS 1947-1972

THE OAKLAND MUSEUM—GREAT HALL—JUNE 12 THRU AUGUST 5, 1973

THE ART GUILD OF THE OAKLAND MUSEUM ASSOCIATION INVITES YOU TO HELP CELEBRATE THE OPENING OF AN EXCLUSIVE WEST COAST SHOWING OF PAINTINGS BY SAM FRANCIS AT A PREVIEW AND RECEPTION FOR THE ARTIST ON MONDAY EVENING JUNE 11, 1973 FROM 8:00 TO 10:00 P.M.

Robert Elkon presents
Sam Francis/ The Fifties


in Los Angeles at Asher/Faure
May 6 through May 31, 1980

Opening
Tuesday, May 6, 11 a.m. to 5 p.m.

213/654/6214

8221 Santa Monica Boulevard, Los Angeles 90046





FRANCIS, S

ONE-MAN

LIBRARY
LOS ANGELES COUNTY MUSEUM OF ART
LOS ANGELES, CALIFORNIA

SAM FRANCIS

OPENING TUESDAY NOVEMBER 25 • 5 TO 8 PM • TO DECEMBER 20 • MARTHA JACKSON GALLERY • 32 EAST 69 • NEW YORK

Stuart D. Buchalter, Chairman
Standard Brands Paint Company

and

Zora Pinney

cordially invite you
to an exhibition of recent
etchings and lithographs by

Sam Francis

in celebration of the
relocation of

The Art Store/Zora's

September 22, 1988

5:30-8:00 P.M.

11660 Santa Monica Blvd.
Los Angeles, CA 90025

FRANCIS, SAM



Sam Francis at The Art Store

MARGO LEAVIN GALLERY AND
GEMINI G.E.L. PRESENT
LARGE-SCALE LITHOGRAPHS

RECEPTION FOR THE ARTIST
TUESDAY, MAY 18TH.
6-8 P.M.

MARGO LEAVIN GALLERY
842 NORTH ROBERTSON BOULEVARD
LOS ANGELES, CA. 90069
(213) 273-0603

DNE-MAN

ILLUS. STRAIGHT LINE TO THE SUN, 1976.
45 COLOR LITHOGRAPH, 51 X 90", EDITION OF

LIBRARY

1976

LOS ANGELES COUNTY
MUSEUM OF ART

SAM FRANCIS





The Phillips Collection

1600 21st Street NW Washington DC 20009

phone: (202) 387-2151

MARCH 1980

EXHIBITIONS March 1 - April 12

SAM FRANCIS: Paintings from the Fifties.

A sampling of works from the decade in which the artist, one of the major painters to emerge in the post-war era, came to prominence.

March 1 - April 12

JANE GODFREY & MICHAEL GREEN:

Recent Paintings. Explorations of color in space by two artists on the Phillips Collection staff working in abstracted versions of the traditional landscape format.

CONCERTS Sunday afternoons at five o'clock, admission is free, seating is unreserved

March 2 **LINDA MABBS**, *soprano*
MICHAEL CORDOVANA, *piano*

March 9 **THOUVENEL STRING QUARTET**

March 16 **DAVID LEISNER**, *guitar*

March 23 **LUIS ASCOT**, *piano*

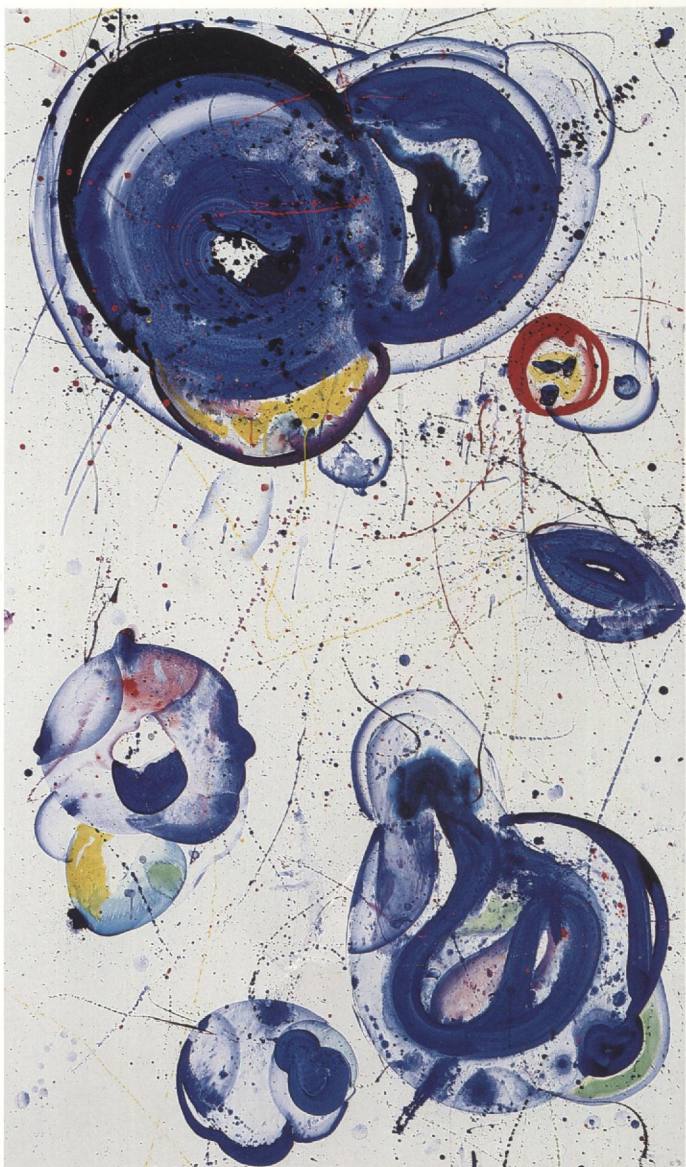
March 30 **VINCENT RICENTO**, *baritone*
THOMAS ZAJKOWSKI, *piano*

Gallery hours: Tuesdays through Saturdays 10 am-5 pm;
Sundays 2-7 pm. Closed Mondays

Admission to the Phillips Collection is free at all times

SAM FRANCIS

1959-1964



24 Oct - 14 Dec

Please come and help us celebrate
the opening of the gallery and
preview our Inaugural Exhibition,

SAM FRANCIS 1959-1964

Thursday 22 October 7-9 pm

RSVP 213 659 8256

800 NORTH LA CIENEGA BOULEVARD LOS ANGELES CALIFORNIA 90069 TUESDAY - SATURDAY 10 to 5

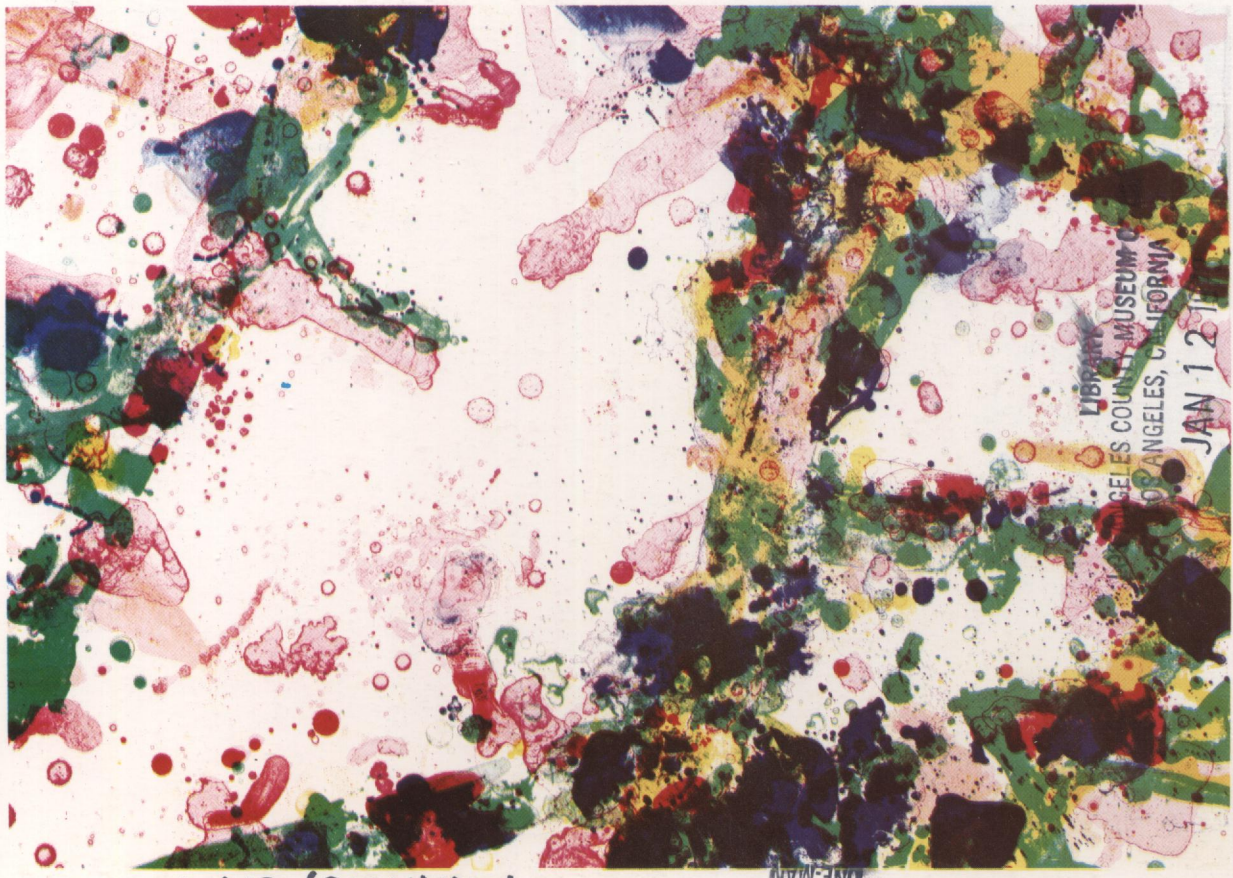
SAM FRANCIS

LITHOGRAPHS

JANUARY 6-31 1973

PACE EDITIONS

32 EAST 57TH STREET NEW YORK



FRANCIS, SAM

ONE-MAN

LIBRARY
ANGELES COUNTY MUSEUM OF
ART
LOS ANGELES, CALIFORNIA
JAN 12 1971

SAM FRANCIS

EARLY WORKS

FEBRUARY 25 THROUGH APRIL 14, 1984

ROBERT ELKON GALLERY
1063 MADISON AVENUE, NEW YORK 10028

Sam Francis, A Woodcut/Monotype, 31 x 25 inches



You are cordially
invited to preview
the exhibition

Sam Francis
Monotypes

Friday,
September 24, 1982
5:30 to 7:30 p.m.

Exhibition through
October 1982

**RICHARD GRAY
GALLERY**

620 North Michigan Avenue, Chicago, Illinois 60611
Telephone 312/642-8877

LIBRARY

JUL 1

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MUSEUM OF ART**

ONE-MAN

SAM FRANCIS

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LOS ANGELES, CALIFORNIA

Opening Tuesday June 4 through 29

1963

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MARTHA JACKSON GALLERY
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32 East 69th Street New York City

JUN 10 1963

Yellow 1953 104 x 79

Round the Blues 1957 108 x 188

Emblem 1959 (illustrated) 93 x 156

Blue Balls 1960 118 x 107

Blue & White 1960 45 x 58

Blue Balls 1962 81 x 80

et showing of nine Tamarind Workshop color lithographs

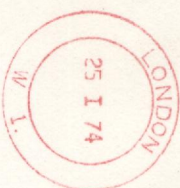






SAM FRANCIS

Paintings and gouaches 1969-73



ONE MAN



5 February - 2 March 1974

Art Research Library,
Los Angeles County Museum of Art
5905 Wilshire Blvd.
Los Angeles,
California 90036.



Gimpoel Filis

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London W1
01-493 2488

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MUSEUM OF ART

Whitening 1971 5 1/2 x 6 1/2 in 131 x 162 cm



FRANCIS, SAM

PAMELA
AUCHINCLOSS
GALLERY

LIBRARY

APR 11 1986

LOS ANGELES COUNTY
MUSEUM OF ART

SAM FRANCIS ■ RECENT MONOTYPES

JANUARY 3 – FEBRUARY 4, 1986

These monotypes represent a recent project with Garner Tullis primarily printed in Santa Barbara. All works are on handmade paper.

Please attend an opening reception Friday, January 3 from 6 – 8pm at the Pamela Auchincloss Gallery, 1323 State Street.

Untitled, 1985, monotype on handmade paper, 30" × 26"

Untitled, 1985, monotype on handmade paper, 30" × 26"

FRANCIS, SAM

*Sam Francis and the Litho Shop
cordially invite you to join us in the celebration
of the publication of a deluxe book of selected monotypes*

"The Monotypes of Sam Francis"

Published by Daco-Verlag Gunter Blase
Stuttgart, Germany

A SELECTION OF MONOTYPES WILL BE EXHIBITED

Friday June 24, 1994 6:00p.m. to 8:00p.m.

RSVP 1-310-828-0792

The Litho Shop 2058 Broadway, Santa Monica, California 90404

SELF PORTRAITS • NUDES • NEW EDITIONS

Opening Reception
18 March • Friday • 6-8 pm

Valet Parking

18 March - 23 April 1994

BOBBIE GREENFIELD GALLERY

74 Market Street • Venice, CA 90291 • Tel 310. 392. 1771 Fax 310. 392. 6675

Gallery hours: Tuesday - Friday 10-5 pm. Saturday 11-5 pm



SAM FRANCIS

DRAWINGS AND PRINTS

Sam Francis • Self Portrait

Lithograph, 1973. 23 1/2 x 31 1/2 inches.

© Copyright 1973 Sam Francis/The Litho Shop Inc.



SAM FRANCIS

S E L E C T E D W O R K S

1 9 5 7 - 1 9 9 1

26th April through 25th May, 1991

Opening Reception

Friday 26th April

6-9 pm

Exhibition organized by Jerry Sohn
to benefit the Sam Francis Medical Research Fund

ANGLES GALLERY

Exhibition organized by Jerry Sohn
to benefit the Sam Francis Medical Research Fund.

SAM FRANCIS

EDGE PAINTINGS

APRIL 26 - MAY 23 1991

Reception

April 26 1991 6 until 9 pm

Untitled

1963

Acrylic on canvas

89 x 71 1/2 inches

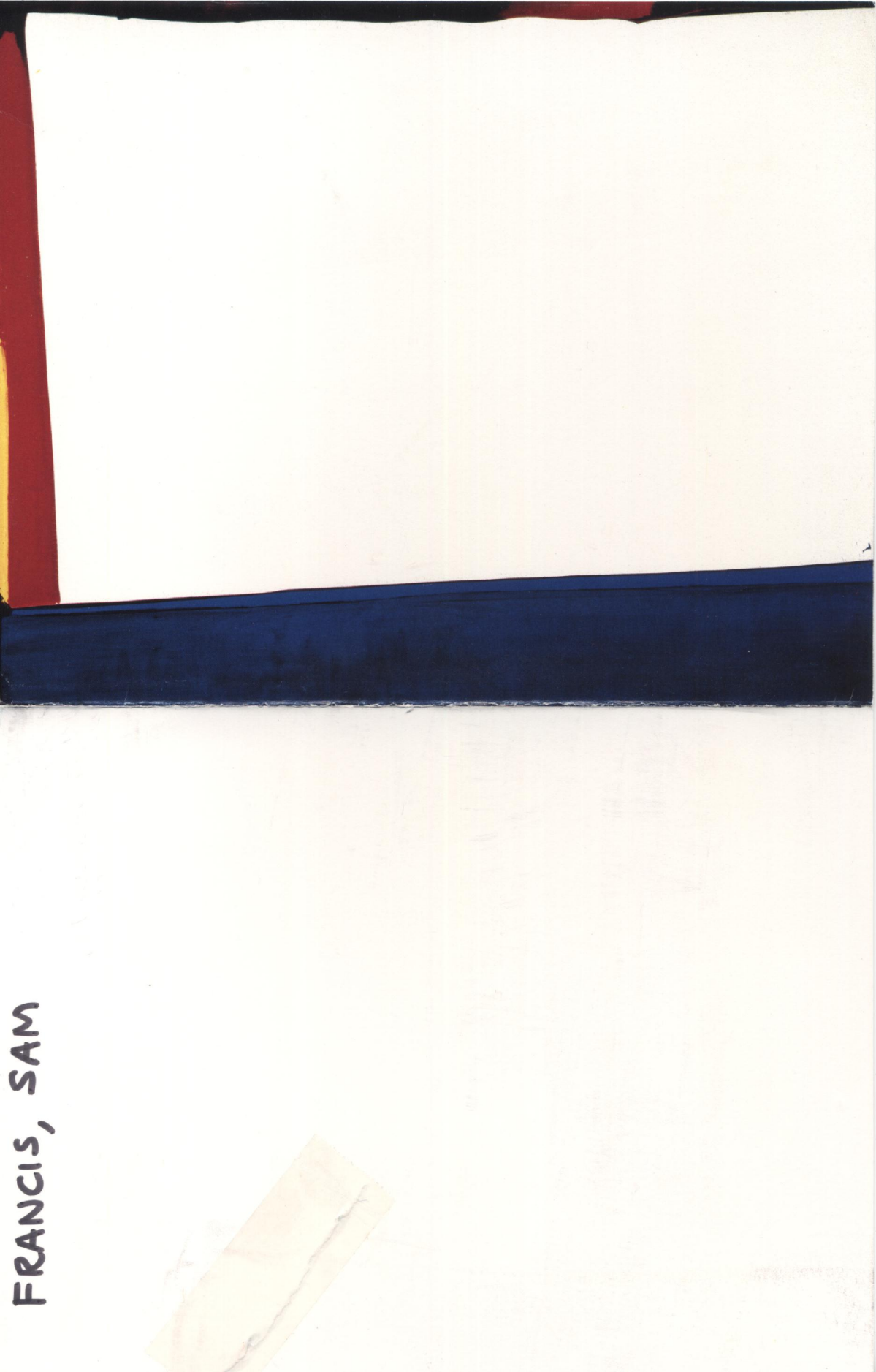
Photo Credit : Douglas Parker

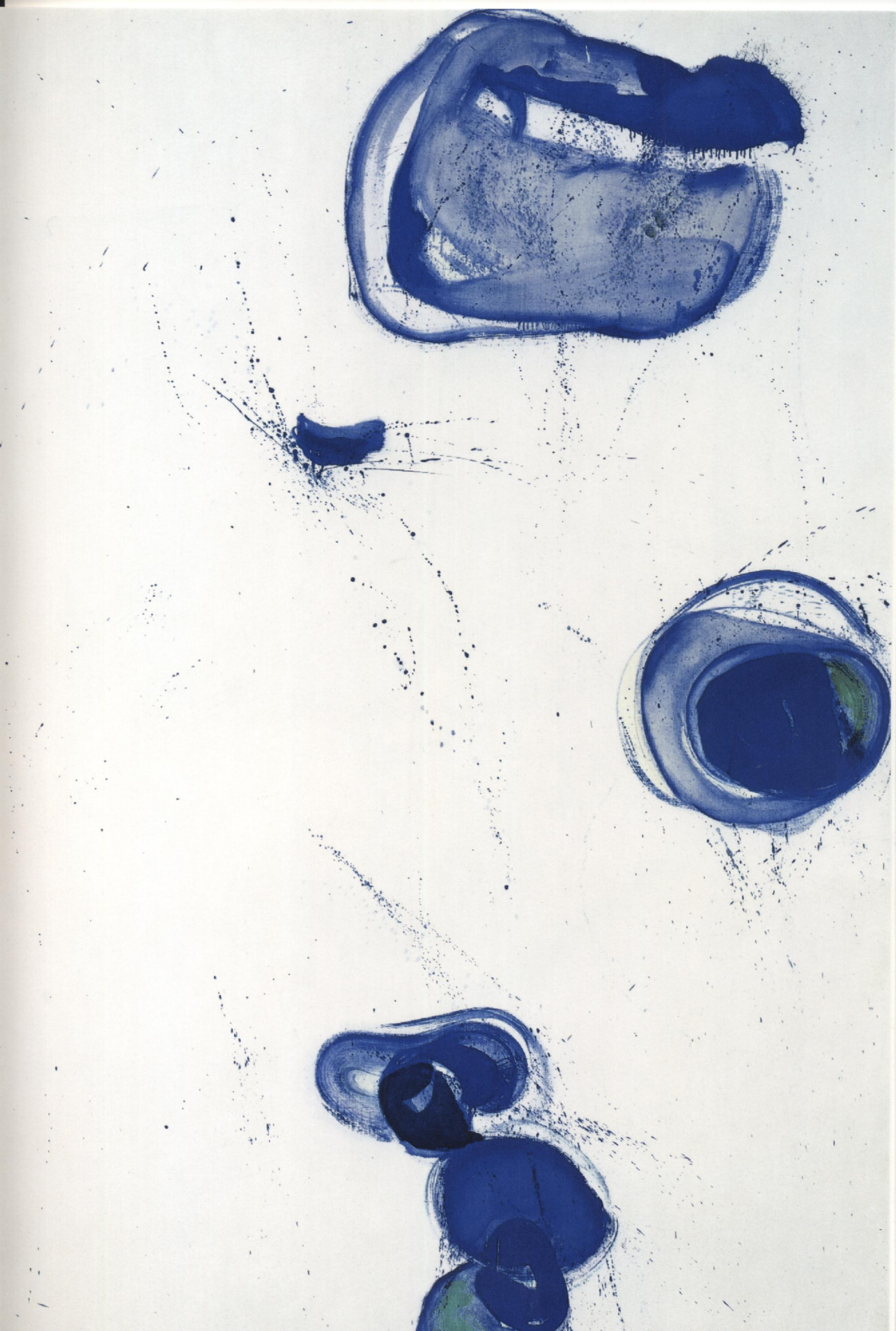
JAMES CORCORAN GALLERY

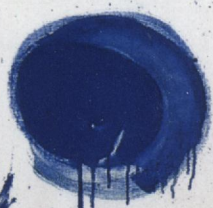
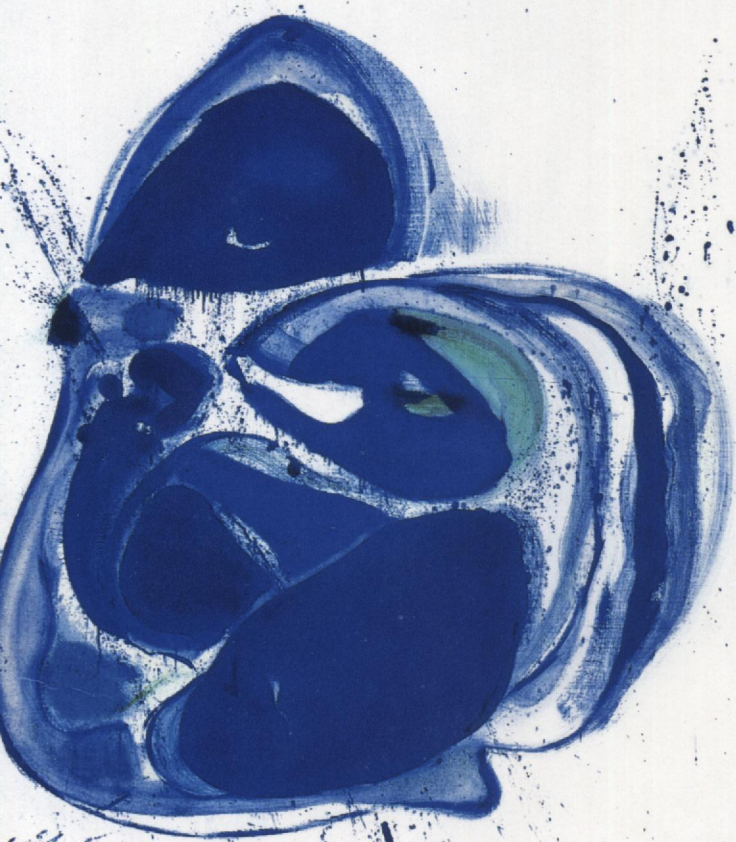
1327 Fifth St Santa Monica Ca 90401

213 451-4666 Fax 213 451 0950

FRANCIS, SAM







G A G O S I A N G A L L E R Y

SAM FRANCIS

Blue Balls

MAY 15 - JUNE 29, 1991

Opening Reception 5-7pm, Wednesday May 15th

Blue Balls I

1960

Oil on canvas, 117½ x 161¼ inches

980 MADISON AVE NEW YORK 744-2313



YOU ARE CORDIALLY INVITED TO ATTEND
THE OPENING OF AN EXHIBITION OF PAINTINGS
AND COLOURED DRAWINGS BY

Stan Tannin's

ON TUESDAY 28 FROM FIVE TO SEVEN AT THE
PIERRE MATISSE GALLERY 41 EAST 57TH STREET
THE EXHIBITION WILL CONTINUE UNTIL MARCH 18, 1967

FRANCIS, SAM

Sam Francis and The Litho Shop

Invite you to join
in celebrating the
publication of

"The Prints of Sam Francis 1960-1990"

and honoring the author

Connie W. Lembark

Sunday, October 11, 1992 • 5:00 p.m. to 7:00 p.m.

The Litho Shop

2058 Broadway, Santa Monica, California 90404
(to the rear of Ruth Bloom Gallery)

*Sam Francis and the Litho Shop
Invite you to celebrate with us
the publication of the catalogue raisonne*

"The Prints of Sam Francis 1960-1990"

RECENT ETCHINGS AND LITHOGRAPHS WILL BE EXHIBITED

Saturday, October 10, 1992 6:00 p.m. to 8:00 p.m.

RSVP 310-828-0792

The Litho Shop 2058 Broadway, Santa Monica, California 90404

CAROL CHRIST
Vice Chancellor & Provost
University of California at Berkeley

&

DODIE & JOHN ROSEKRANS
ROSELYNE C. SWIG
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Cordially invite you to honor

SAM FRANCIS
Distinguished Alumnus
Art Practice Department

at the First Annual
CELEBRATION & AWARD RECEPTION
and

DINNER

Friday, October 7, 1994

UNIVERSITY ART MUSEUM
2626 Bancroft Way
Berkeley, California

6:00 - 8:00 pm Wine & Hors d'Oeuvres
8:00 pm Dinner

Information (510) 642-2582
RSVP CARD ENCLOSED

Reservations will be held at the door.

OCTOBER 7, 1994



GALA RECEPTION
and
DINNER

A
Benefit for the
DEPARTMENT OF ART PRACTICE
to be held at the
UNIVERSITY ART MUSEUM
University of California at Berkeley

FRANCIS,
SAM



Kenwood Wine Label & Swatch Watch designed by Sam Francis

OVERSE

*Berkeley, Sam Francis, 1970, Acrylic on Canvas, 158 x 118 inches
University Art Museum, University of California at Berkeley*

Photography by Brian Forrest
Design by Eric Keitia & Donald Farnsworth





SAM FRANCIS

Paintings on Paper

October 13 to November 5, 1983



ANDRE EMMERICH GALLERY

Ninth Floor

41 East 57th Street, New York

Telephone (212) 752 0124

Preview Thursday, October 13 from 5 to 7 p.m.

Sam Francis.

THE EDGE

Sam Francis

The Edge

**Richard Gray
Gallery**

1

April 29 – June 30

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New York, NY 10021
212/472-8787
Fax 212/472-2552

/

July 19 – September 16

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The Board of Trustees of The Museum of Contemporary Art cordially invites you to the Annual Donors Preview of

Sam Francis

Paintings 1947 – 1990



L. FRANCIS, SAM

Friday, March 5, 1999

7 to 10pm

The Geffen Contemporary

152 North Central Avenue
Little Tokyo in Downtown Los Angeles

Parking: Complimentary self-parking is available in the lot to the west of The Geffen Contemporary. The entrance is off Judge John Aiso Street (formerly San Pedro) between First and Temple Streets.

This invitation admits two. Please present for admission.

For further information, please call the Membership Office at 213/621-1794.

festive attire | light hors d'oeuvres | complimentary wine, beer, & sparkling water | music

"Sam Francis: Paintings 1947 - 1990" is made possible in part by generous support from Geri and Richard Brawerman, the Friends of Sam Francis, Christie's, Marjorie and Leonard Vernon, Beatrice and Philip Gersh, Lenore S. and Bernard A. Greenberg, Fred and Joan Nicholas, the Lloyd E. Rigler-Lawrence E. Deutsch Foundation, The Sam Francis Estate, Jean and Lewis Wolff and Family, Mrs. Paul L. Wattis, The Fran and Ray Stark Foundation, and CB Richard Ellis.

Additional support has been provided by Manny Silverman and Richard and Paul Gray.

Printed by Applied Graphics Technologies.

Green, 1953. Oil on canvas. 50 x 63 1/2 inches. On loan from the collection of Claudia, Kathryn, and Patricia Weill.





Untitled 1987 acrylic on canvas 60 x 84 ins

SAM FRANCIS



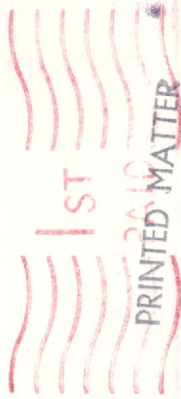
KNOEDLER GALLERY

Kasmin invites you to an exhibition of
new works by

SAM FRANCIS

from 13 May 1987

22 CORK STREET LONDON W1 01-439 1096



The Art Research Library
Los Angeles County
Museum of Art
5905 Wilshire Blvd.
Los Angeles, Cal. 90036
USA

LINDA FRANCIS
RECENT WORK

MARCH 2 - APRIL 3, 1999

OPENING: TUESDAY, MARCH 2, 1999
6 TO 8 PM

NICHOLAS DAVIES GALLERY

23 COMMERCE STREET
(BETWEEN 7TH AVE S. & BEDFORD ST)
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www.ndaviesco.com
www.artnet.com

Gallery Hours: Tues - Sat 11 - 6 & by appointment

Untitled, 1998, chalk on paper, 40 x 30 in



NICHOLAS DAVIES GALLERY

23 Commerce Street New York, New York 10014

Telephone 212.243.6840

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For Immediate Release

LINDA FRANCIS

RECENT WORK

March 2 - April 3 1999

**Reception
Tuesday March 2 1999
6 - 8 pm**

Nicholas Davies Gallery is pleased to announce an exhibition of new works on wood and paper by **Linda Francis** opening Tuesday, March 2 and continuing through Saturday, April 3, 1999.

A formalist with an acknowledged interest in the physical world, Francis's drawings and paintings are both theoretical, in the spirit of pure numbers and hypothetical shapes, and real, suggestive of objects we know, or seem to know, or remember. Her images reveal a sort of frozen moment, as if the frenzy of electrons was caught by the microscope, but in a way that left the edges blurred by movement and latent energy.

In an interview done in Paris in 1978, Francis explains: "I would like my work to be associative, to work by internal associations: neither exclusively perceptive nor conceptual, but both at the same time."

Critic Yve-Alain Bois, in a catalogue to Francis's last one-person show at Condeso-Lawler in New York, writes: "Francis never indulged in the scientific fantasy, but she does marvel at science as a vast reservoir of improbable data." Professor Bois also notes that "permanence, in fact, is what she [Francis] denies. [...] The inscription of temporality in the work of art became one of her obsessions."

The paintings and drawings in **Recent Work** at Nicholas Davies Gallery represent the most recent syntheses of movement and time in Francis's work. Using paint on wood and charcoal on paper, Francis achieves a poetic and yet unsentimental visual imagery of life not as it is seen, but as it is imagined.

Contact

Ned Davies

Telephone: 212 243 6840

Fax: 212 243 6842

www.ndaviesco.com & www.artnet.com

photographs available

Gallery Hours

Tuesday - Saturday

11 am to 6 pm

& by appointment

LINDA FRANCIS

Education

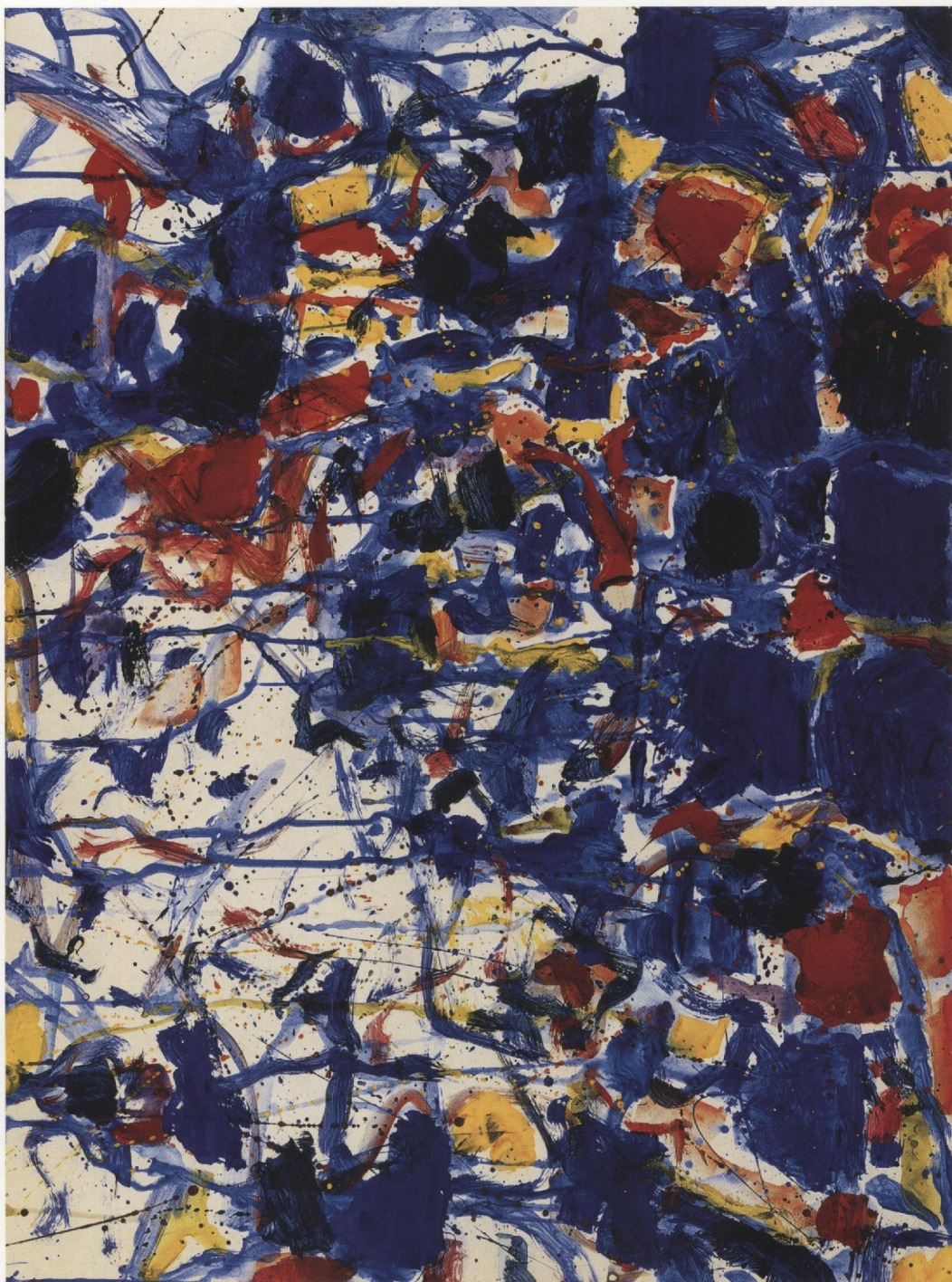
1969 BFA and MA, Hunter College New York

Solo Exhibitions

1999 Nicholas Davies Gallery, New York
1997 Condeso Lawler Gallery, New York
New Arts Program, Kutztown, Pennsylvania
1996 Ben Shahn Gallery, William Paterson College, New Jersey
1985 Damon Brandt Gallery, New York
1982 Gallery Per Sten, Copenhagen
1980 Hal Bromm Gallery, New York
1979 Hal Bromm Gallery, New York
1978 Galerie Ghislain Mollet-Vieville et J.P. Najar, Paris
Hal Bromm Gallery, New York
PS 1, The Institute for Art and Urban Resources, New York
1976 Hal Bromm Gallery, New York

Selected Group Exhibitions

1997 *Abstraction Index*, curated by Vincent Longo and Sue Phillips, Condeso Lawler Gallery, New York
Un Col.legio Particular, Museum of Modern Art, Gerona, Spain
1995 *Vital Signs*, Condeso Lawler Gallery, New York
Utopia-Constructivism and Minimalism from Louisiana, Esbjerg Kunstmuseum, Denmark
1994 *Theme and Variations*, Curator Tiffany Bell, Condeso Lawler Gallery, New York
1990 *L'Aventure De L'Abstraction*, Fondation Deutsch, Lausanne, Switzerland
The Art of Drawing, Kunstnernes Hus, Oslo, Norway
1989 *Les Larmes D'Eros*, Centre d'Arts Contemporains, Orléans, France
1987 *Art On Paper 1987*, Weatherspoon Gallery, Greensboro, North Carolina
1986 *Spirit Tracks*, Pratt Institute Manhattan Gallery and the Shaeffler Gallery, New York
Simon Neuman Gallery, New York
1985 *Large Drawings*, ICI, Curator Elka Solomon, Bass Museum of Art, Florida; Madison Art Center, Wisconsin; Norman Mackenzie Art Gallery, Canada; Anchorage Historical and Fine Arts Museum, Alaska; Santa Barbara Museum of Art, California
1982 *Drawing Distinctions, American Drawing of the Seventies*, Stadtische Galerie Im Lenbachhaus, Munich; Wilhelm Hack Museum, Ludwigshafen, Germany
Great Big Drawings, Hayden Gallery MIT, Cambridge, Massachusetts
Black and White, Penthouse, Museum of Modern Art, New York
AntiApocalypse, Ben Shahn Gallery, Wm. Patterson College, NJ
Willard Gallery, NY
1981 *New Work II*, Penthouse, Museum of Modern Art, New York
Heresies, Grey Art Gallery, New York
1980 *L'Amérique Aux Indépendants*, Grand Palais, Paris
1979 *Collaborations in the Poetry Room*, PS 1 Institute for Art and Urban Resources, New York
1978 *Special Projects Installation*, PS 1 Institute for Art and Urban Resources, New York
Focus 1978, Centre Culturel du Marais, Paris
1977 *Travaux Sur Papier*, Galerie Ghislain Mollet-Vieville et J.P. Najar, Paris
A Painting Show, PS 1, Institute for Art and Urban Resources, New York
1976 *Contemporary Reflections*, Aldrich Museum of Contemporary Art, Ridgefield, Connecticut
1975 *Disegni e Progetti*, Studio La Citta, Verona, Italy
1973 *Works for Public Spaces*, HUD Competition winners, Washington DC
1971 *Red Gongs*, Town Hall, New York



« Untitled (SF58-252) », 1958, peinture à l'œuf sur papier, 45,5 × 60 cm, 18 × 23 3/4 in.

2 juin - 13 juillet 2001

ARTISTE

Sam Francis

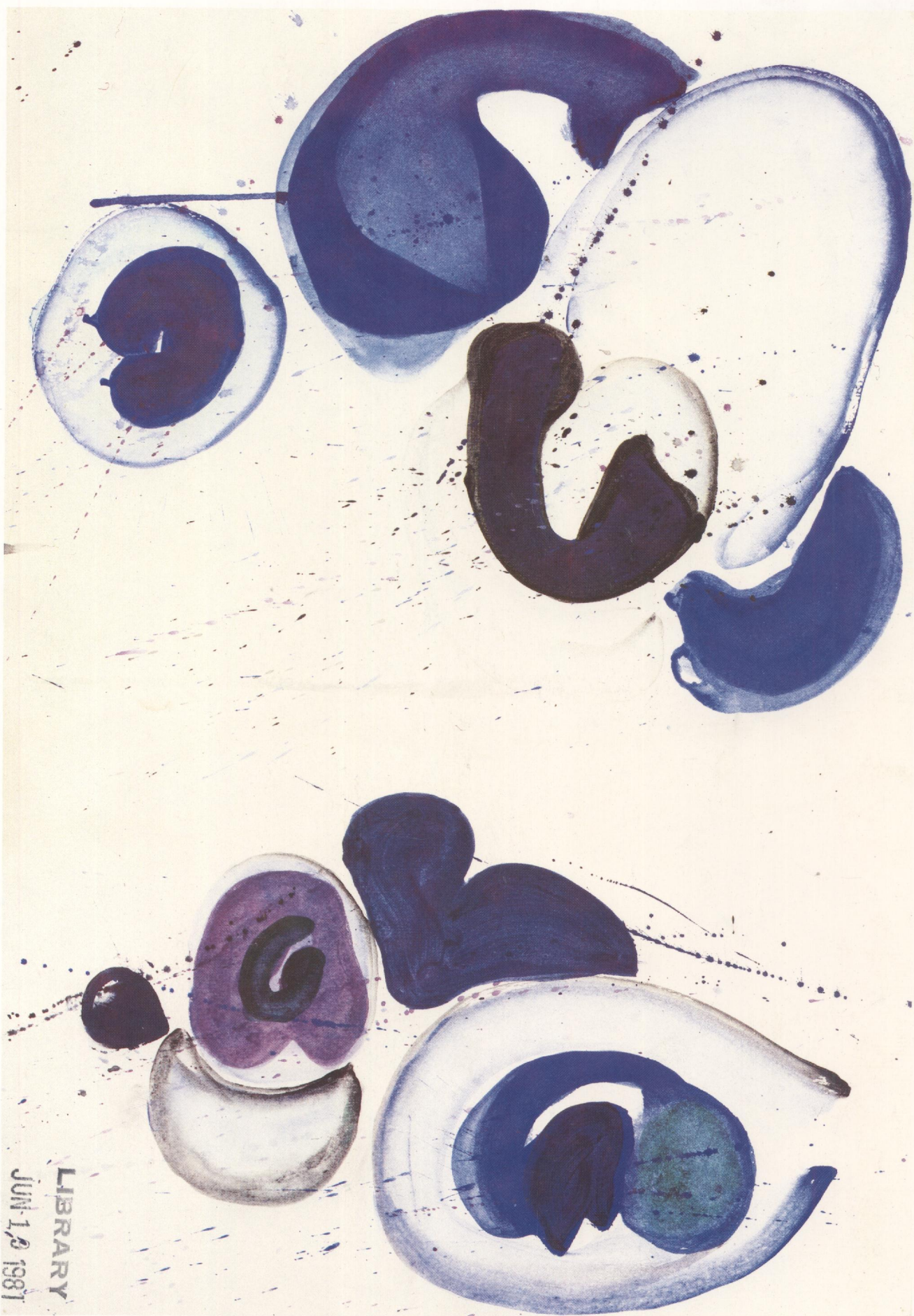
Vernissage le samedi 2 juin 2001 de 12 h à 20 h

Galerie Daniel Templon

30, rue Beaubourg . 75003 Paris

Tél : 01 42 72 14 10 . Fax : 01 42 77 45 36

SAM FRANCIS



LIBRARY

JUN 12 1981

LOS ANGELES COUNTY
MUSEUM OF ART



Front Cover
Blue Balls, 1961, gouache, 14 x 19½

Back Cover
Bright Ring Drawing, 1964, gouache, 27 x 41

SAM FRANCIS

WORKS ON PAPER

A Survey, 1948-1979

**Institute of Contemporary Art
Boston**

September 11 - October 28, 1979





Sam Francis

New Paintings on Paper



September 7 to 30, 1989

André Emmerich Gallery

41 East 57th Street, New York 10022

Telephone (212) 752-0124 Fax 212 371 7345

Preview on Thursday, September 7 from 5 to 7 p.m.

ONE-MAN

ONE-MAN

FRANCIS

LOS ANGELES COUNTY MUSEUM OF ART
LOS ANGELES, CALIFORNIA
JUN 23 1965

USA

■ sam ■ francis

ASN

and ■ richard

USA

■ diebenkorn

ASN

SCOTTISH NATIONAL GALLERY OF MODERN ART

sam francis

**TWO
AMERICAN
PAINTERS**

*ABSTRACT
AND
FIGURATIVE*

richard diebenkorn

sam francis

TWO
AMERICAN
PAINTERS

ABSTRACT

Scottish National Gallery of Modern Art, Edinburgh

8 May to 7 June, 1965

FIGURATIVE

richard diebenkorn

Robert Motherwell:

PRINTS AND DRAWINGS FROM THE
OCTAVIO PAZ SUITE

&

Sam Francis:

ACRYLICS, WATERCOLORS AND MONOTYPES

Opening Reception:
Saturday, February 10
4:00 - 6:00 PM

Exhibition Dates:
February 10 through March 24

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FRANCIS, SAM

ARTIST'S FILE



SAM FRANCIS

Prints & Drawings

February 10 - March 4, 2000

Jim
Kempner
Fine
Art

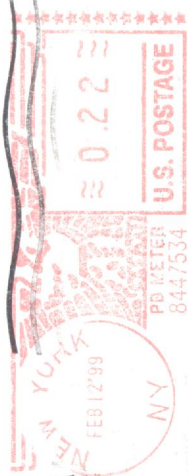
501 West 23rd Street
(Entrance on 10th Ave)
New York, NY 10011
Tel: 212-206-6872
Fax: 212-206-6873
E Mail: jkfa@interport.net

Untitled SF297 (detail), 1986, Lithograph, 37 1/2 x 28 1/2", Edition 50.

33



Carol Eliel
Los Angeles County Museum
5905 Wilshire Blvd.
Los Angeles, CA 90036



SAM FRANCIS

S E L E C T E D W O R K S

SAM FRANCIS

APRIL 17 - MAY 29, 1999

PLEASE VISIT US ALONG WITH
THE REST OF THE GALLERIES
IN WEST HOLLYWOOD ON
SATURDAY APRIL 17, 6-9 PM

*This exhibition presented concurrently
with Sam Francis: Paintings
1947-1990, on view at the Museum of
Contemporary Art, Los Angeles
through July 25, 1999.*

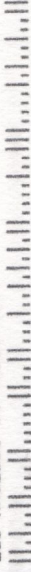
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member

LESLIE SACKS FINE ART



UNTITLED, aquatint with chine colle
in 13 colors, edition 21, 35"X27³/₄", 1990

SAM FRANCIS
THE AQUATINTS
PART II

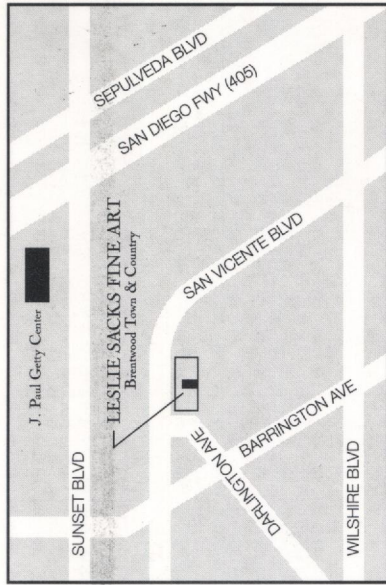
June 12 - July 8, 1999

LESLIE SACKS FINE ART

Brentwood Town and Country
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Los Angeles, California 90049
Phone: (310) 820-9448 Fax (310) 207-1757

Lesliesacks@earthlink.net
www.Lesliesacks.com

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VALIDATED ON-SITE PARKING

LESLIE SACKS, SAM

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PHOTO © SAM FRANSIS ESTATE/ THE LITHO SHOP, INC.

Untitled 1962 watercolor on paper 12-1/2x22-1/4 inches

ARTISTS FILE

FRANK'S SAM



sam francis

WORKS ON PAPER FROM THE SIXTIES **OCTOBER 25—DECEMBER 1**

Reception Thursday, November 1, 5:30pm—7:30pm

In association with Jan Nicholas

Brian Gross Fine Art

49 Geary Street, 5th Floor, San Francisco, CA 94108
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www.briangrossfineart.com



KNOEDLER GALLERY



SAM FRANCIS



KNOEDLER GALLERY

SAM FRANCIS

Paintings

Owed to William Blake

November-December 1989

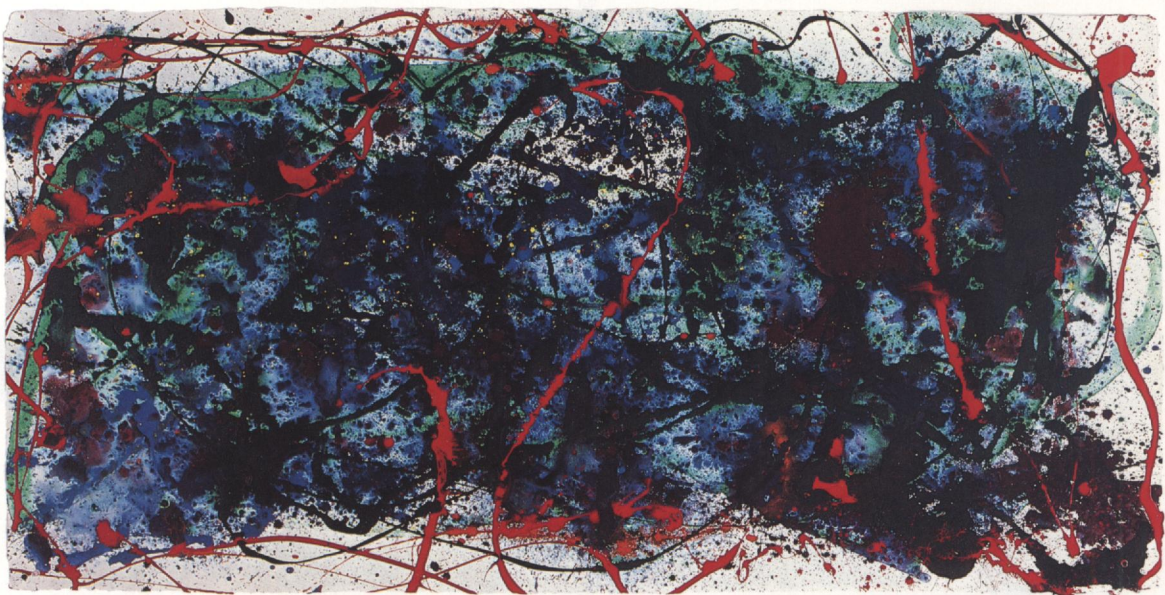
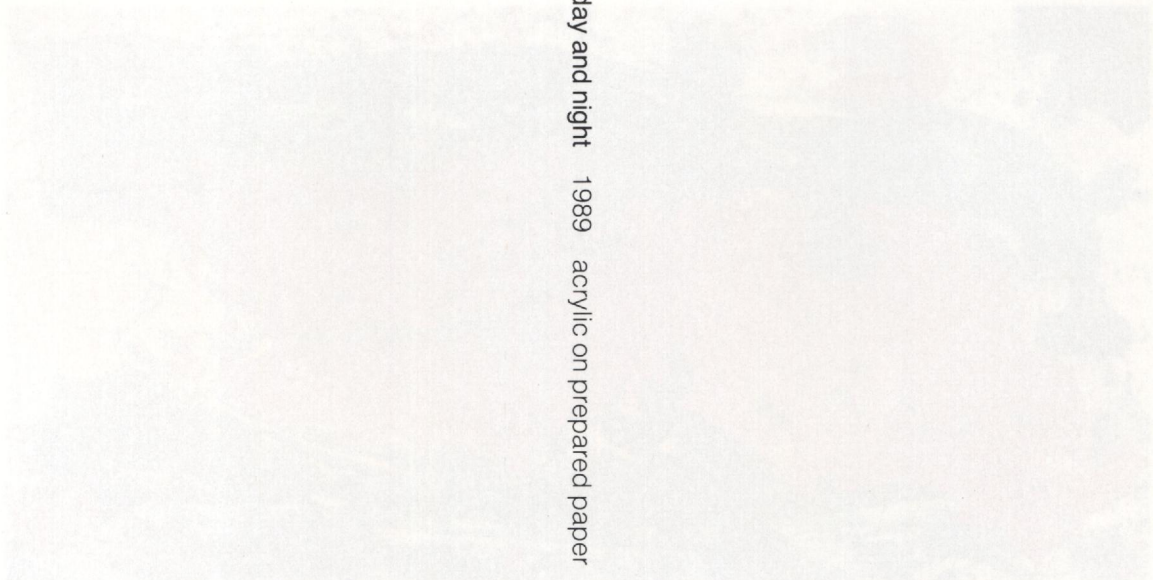
First day 1989 acrylic on canvas 48 x 60 ins

22 Cork Street London W1 01-439 1096 Fax 01-287 0832

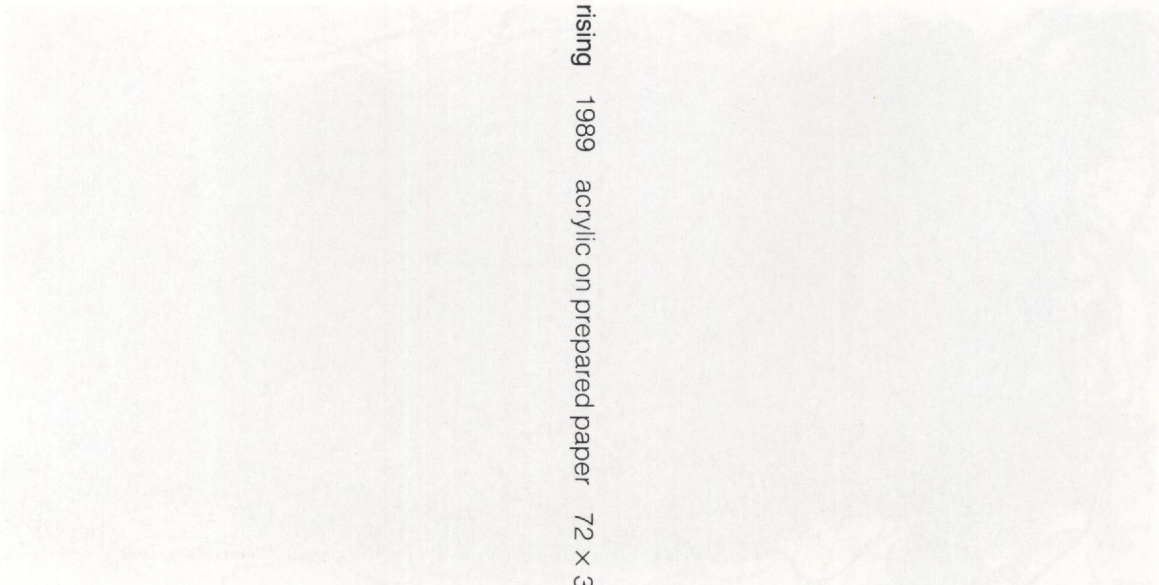
Daemon 1989 acrylic on canvas 72 x 36 ins



Around us day and night 1989 acrylic on prepared paper 72 x 36 ins



Earth rising 1989 acrylic on prepared paper 72 x 36 ins



A firing of the eye 1989 acrylic on prepared paper 72 x 36 ins



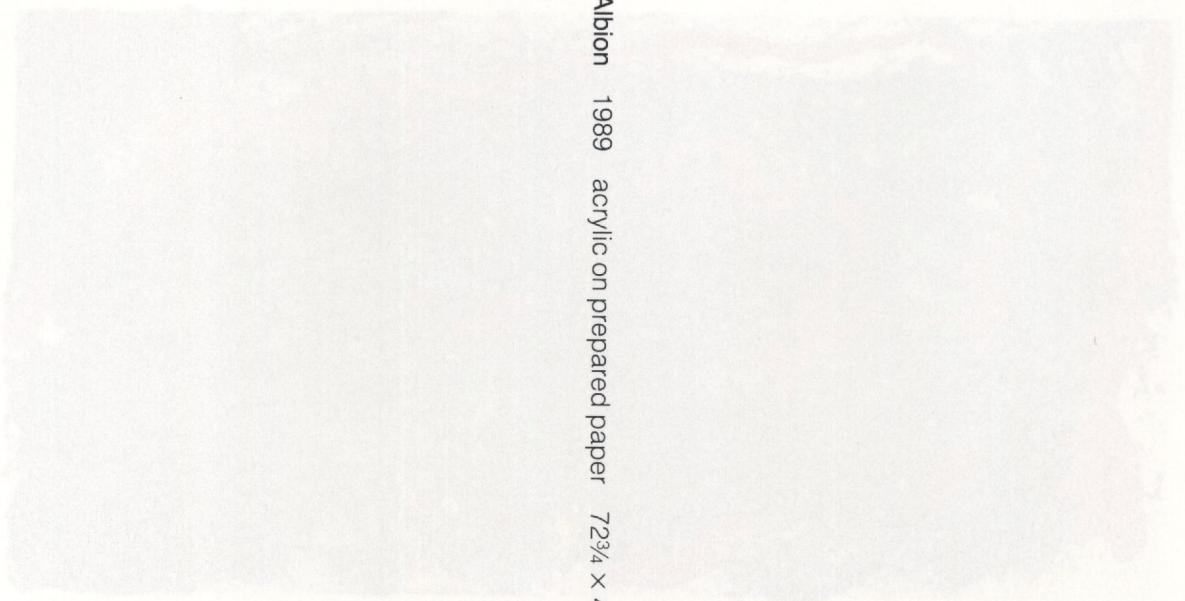
Son of Fire 1989 acrylic on prepared paper 72 x 36 ins



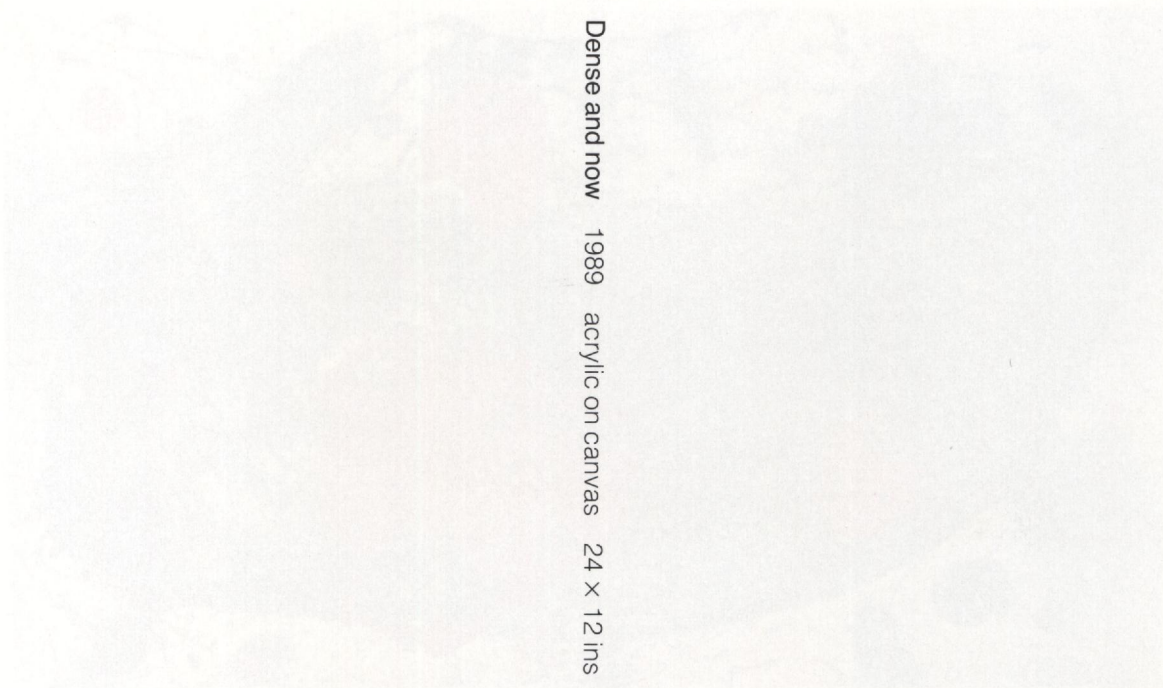
Iron forest 1989 acrylic on prepared paper 72 x 36 ins



Out of Albion 1989 acrylic on prepared paper 72¾ x 42½ ins



Dense and now 1989 acrylic on canvas 24 x 12 ins



Sam Francis

Works from the Early 1960s

October 4 - November 4, 2000

Lawrence Rubin • Greenberg Van Doren • Fine Art

730 Fifth Avenue, at 57th Street
New York NY 10019
212-445-0444 TELEPHONE

FRANKS, SAM

Why Then Opened II

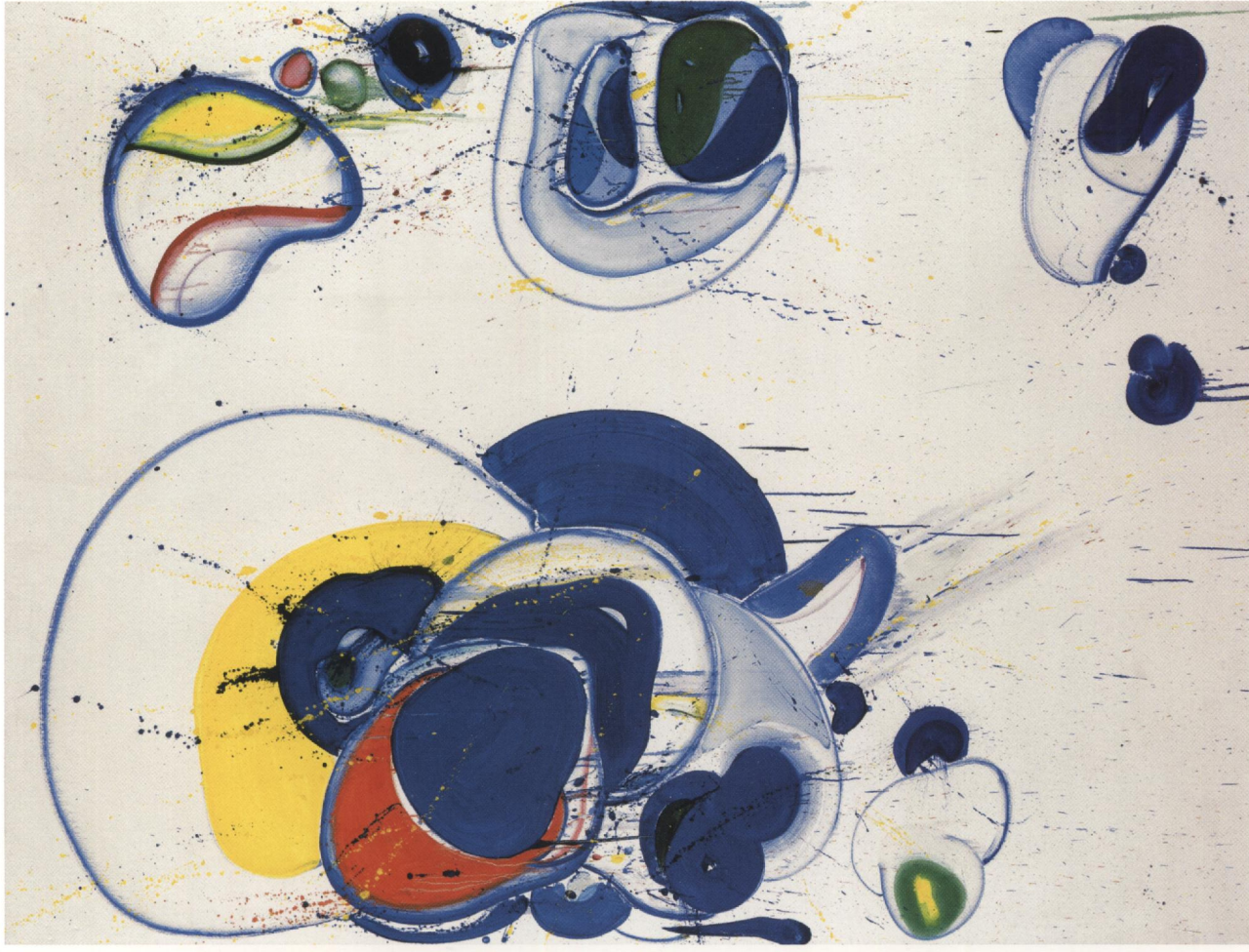
1962-3

oil on canvas

96 X 72 inches

243.8 X 182.9 centimeters

ARTISTS FILE

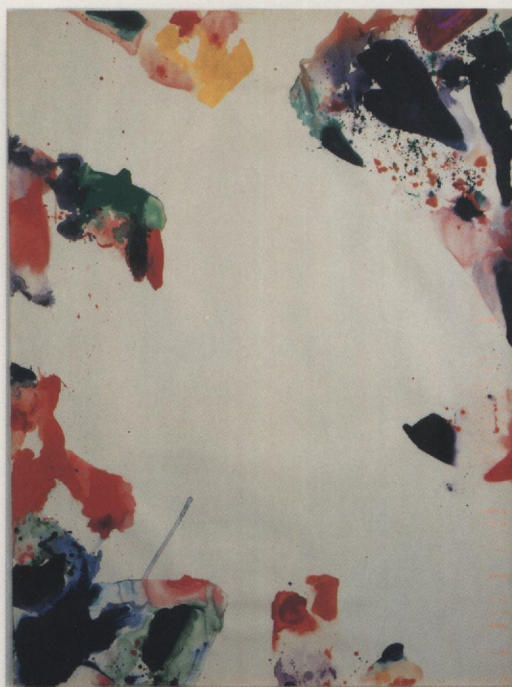


Sam Francis

works from the seventies

September 7-
October 21, 2000

Reception: Saturday
September 9th, 4-7pm



IKON Ltd./Kay Richards

Bergamot Station
2525 Michigan Ave. **G4**
Santa Monica, CA 90404

310 828 6629 F: 828 4041

ikonltd@earthlink.net

Tuesday-Saturday 11-5:30

Sam Francis

Paintings 1947–1990

March 7–July 25, 1999

The Museum of Contemporary Art, Los Angeles

The Geffen Contemporary



Deep Blue, Yellow, Red, 1956

Oil on canvas

63⁷/₈ x 51³/₈ inches

Collection of Harry W. and Mary Margaret Anderson

FRANCIS, SAM

ART TALKS

A series of informal discussions in the galleries, free with museum admission and open to the public.

Sunday, March 7, 3:00 p.m.

William C. Agee
Professor of Art History, Hunter College;
curator of the exhibition

Thursday, March 18, 6:30 p.m.

Peter Selz
Professor Emeritus,
University of California, Berkeley

Thursday, April 22, 6:30 p.m.

Sam Francis: The Archetypal Image
Michael Zakian
Director, Frederick R. Weisman
Museum, Pepperdine University

"Sam Francis: Paintings 1947-1990" is made possible in part by generous support from Geri and Richard Brawerman, the Friends of Sam Francis, Christie's, Marjorie and Leonard Vernon, Beatrice and Philip Gersh, Lenore S. and Bernard A. Greenberg, Fred and Joan Nicholas, the Lloyd E. Rigler-Lawrence E. Deutsch Foundation, The Sam Francis Estate, Jean and Lewis Wolff and Family, Mrs. Paul L. Wattis, The Fran and Ray Stark Foundation, and CB Richard Ellis Incorporated.

Additional support has been provided by Manny Silverman and Richard and Paul Gray.

For further information, please call 213/621-1767.

Education programs at MOCA are supported in part by The James Irvine Foundation, the William Randolph Hearst Endowment for Education Programs, Jean and Lewis Wolff and Family, the Weingart Foundation, The Annenberg Foundation, and David Hockney.

The Art Talks series is made possible in part by The Times Mirror Foundation Endowment.

VISITORS' GALLERY

Explore the processes, tools, and materials of the artist on display in the Visitors' Gallery. Also featured is a continuous video projection of the film *Sam Francis* (1975), produced and directed by Michael Blackwood.



The Museum of Contemporary Art
The Geffen Contemporary
152 North Central Avenue
Los Angeles, CA 90013

For exhibition information, call
213/626-6222; TDD 213/621-1651
www.moca-la.org

BOBBIE GREENFIELD GALLERY

ARTIST'S FILE

FOR IMMEDIATE RELEASE

Contact: Rachel Benoff
(310) 264-0640

SAM FRANCIS ***THE RELATIONSHIP OF DRAWINGS*** ***ANNOTATED UNIQUE PROOFS AND PRINTS*** ***FROM THE EDGE AND FRESH AIR PERIOD***

OPENING RECEPTION: SATURDAY, OCTOBER 3, 4:00 - 6:00 PM
EXHIBITION DATES: OCTOBER 3 THROUGH NOVEMBER 14, 1998

AT:
BOBBIE GREENFIELD GALLERY
BERGAMOT STATION
2525 MICHIGAN AVENUE - B6
SANTA MONICA, CA 90404
TEL 310/264-0640
FAX 310/264-0740

The Bobbie Greenfield Gallery is pleased to announce the exhibition of works by Sam Francis from the Edge and Fresh Air Period (late 1960's to early 1970's). We are featuring over 24 paintings on paper, prints and annotated working proofs in which Francis concentrates color on the perimeter of the paper and leaves the center of the composition open. Francis, known for his fluid and gestural works, brings the vitality of his painting to the technical realm of printmaking. Included in this exhibition are working proofs on which Francis made notations regarding color and compositional alterations which served as instructions for the printer. This exhibition provides rare insight into the artistic process of Sam Francis.

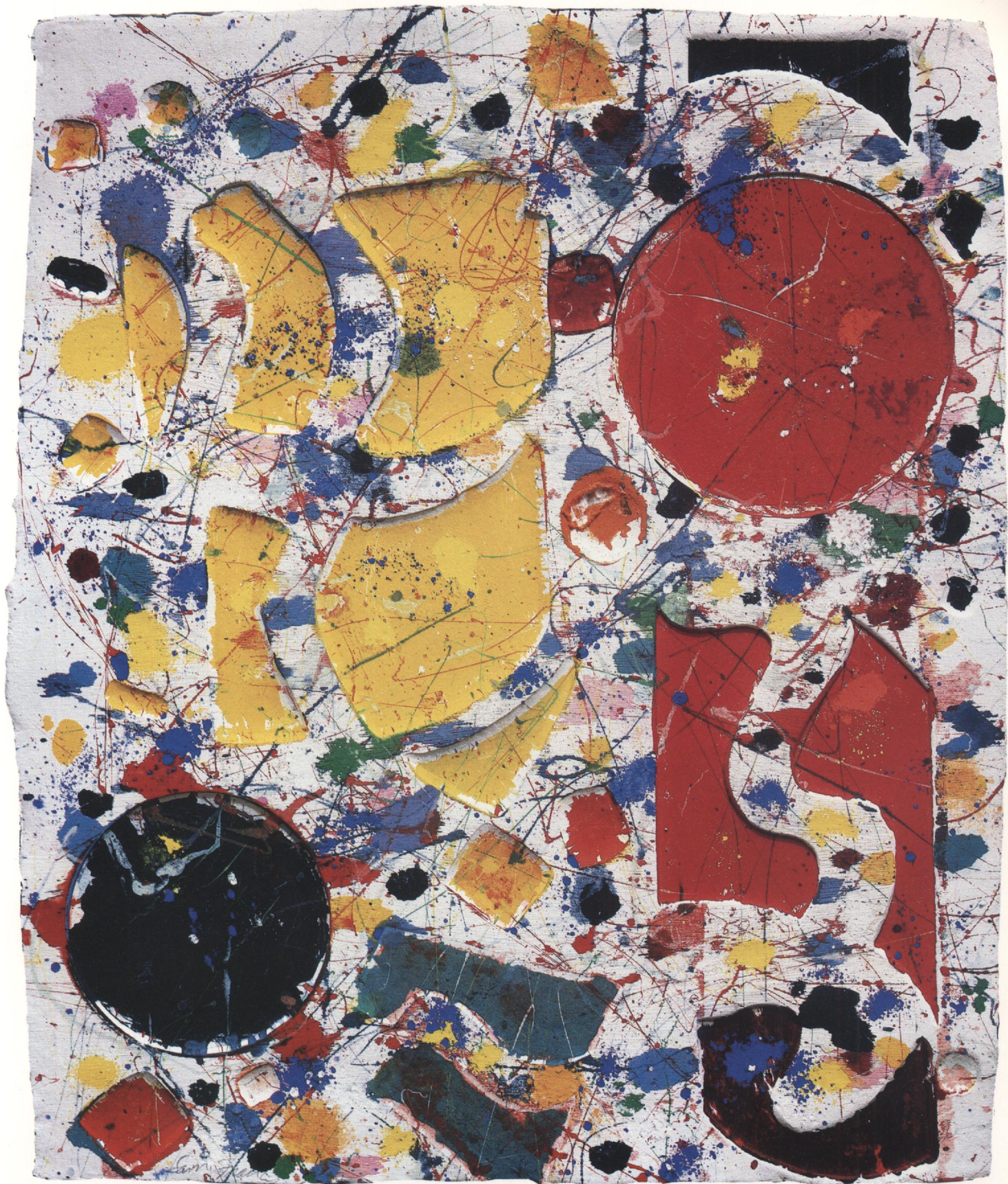
This show is being held in conjunction with the UCLA Armand Hammer Museum's exhibition *Sunshine and Noir*. Francis's work will figure prominently in this show which celebrates four decades of art making in Los Angeles. In the back gallery we are showing the work of other important Los Angeles artists including Peter Alexander, Joe Goode, Ed Moses, and Robert Therrien.

Bergamot Station 2525 Michigan Avenue B6 Santa Monica, CA 90404

ARTIST'S FILE

FRANCIS, SAM







*You are cordially invited to an exhibition of new monotypes by
SAM FRANCIS opening Thursday, February 4 from 5 to 7 p.m.
These new works were completed by the artist last December at
the Institute of Experimental Printmaking in San Francisco.
The exhibition will continue through February 27, 1982 at the
André Emmerich Gallery, 41 East 57th Street, New York 10022.*

PEPPERDINE

Sam Francis was most attracted to Jung's idea that the human mind or psyche is a dynamic entity that instinctively seeks a balance between opposites. The artist once said, "For me reality is completely psychic. The psyche is my only reality." Francis believed, "My consciousness is an image. Everything of which I am conscious is an image." Sam Francis: *The Archetypal Image* reveals

Date: 23 December 1996

Contact: Michael Zakian

FOR IMMEDIATE RELEASE

PEPPERDINE UNIVERSITY'S
FREDERICK R. WEISMAN MUSEUM OF ART TO PRESENT
SAM FRANCIS: THE ARCHETYPAL IMAGE

The Frederick R. Weisman Museum of Art will present *Sam Francis: The Archetypal Image* from January 11 through March 30, 1997.

Sam Francis (1923-1994) was one of California's best known abstract painters. He earned an international reputation in the 1950s for his bold images of floating color.

Opening Reception:

This exhibition focuses on Francis's involvement with the Swiss psychologist Carl Jung. Francis first became aware of Jung's writings in the 1940s. His interest reached a height in the 1970s when he engaged in a prolonged exploration of Jungian themes and images. He read and studied Jung's writings, entered for a time into Jungian therapy, and became close and lasting friends with several great analysts.

The paintings in this exhibition includes some of Francis's most personal images: spirals, crosses, as well as mandalas and self-portraits. These subjects had great personal relevance to the artist; he returned to them often throughout his career. They are examples of "archetypes," defined by Jung as universal images that carry deep psychological meaning and that are found in the myths and folk art of all world cultures. These intimate paintings are less well-known than the artist's large abstractions. They offer insight into a more personal side of Sam Francis.

A "mandala" is a square or circular image, traditionally used for meditation in Tibetan Buddhism. Francis painted mandalas in order to find his own center and sense of balance. His fascinating self-portraits explore what Jung called the "anima," man's feminine side. In these psychologically revealing images, Francis depicted various sides of his personality, ranging from sensitive to brash, from angelic to aggressive.

PEPPERDINE UNIVERSITY

24255 Pacific Coast Highway • Malibu, CA 90263 • Phone: 310-456-4000

PEPPERDINE

Sam Francis was most attracted to Jung's idea that the human mind or psyche is a dynamic entity that instinctively seeks a balance between opposites. The artist once said, "For me reality is completely psychic. The psyche is my only reality." Francis believed, "My consciousness is an image. Everything of which I am conscious is an image." *Sam Francis: The Archetypal Image* reveals how this important California artist made his consciousness concrete in dynamic visual images.

FOR INFO: This exhibition was curated by Michael Zakian, director of the Frederick R. Weisman Museum of Art. An enlarged version will be shown at the Sala de las Alhajas of the Caja de Madrid, Spain, in April 1997. The Caja de Madrid will be publishing a fully-illustrated, color, bilingual (Spanish-English) exhibition catalog with essays by Michael Zakian; Donald Kuspit, art critic; and Robert Shapazian, director of the Gagosian Gallery in Los Angeles. The exhibition catalog, *Sam Francis: Elements and Archetypes*, will be available in May 1997.

For more information, please contact Michael Zakian, (310) 317-7257.

KEY DATES:

Opening Reception:

Saturday, January 11, 1997, 4:00-6:00 pm

Children's Art Workshops:

Saturday, January 18, 1997, 10:00 am -1:00 pm

Saturday, March 8, 1997, 10:00 am -1:00 pm

Francis, SAM

Frederick R. Weisman Museum of Art
Pepperdine University, 24255 Pacific Coast Highway, Malibu, CA 90263
(310) 456-4851 (recorded information)
Tues-Sun, 11:00 a.m. to 5:00 p.m.
no admission fee

A "mandala" is a square or circular image, traditionally used for meditation in Tibetan Buddhism. Francis painted mandalas in order to find his own center and sense of balance. His fascinating self-portraits explore what Jung called the "anima," man's feminine side. In these psychologically revealing images, Francis depicted various sides of his personality, ranging from sensitive to brash, from angelic to aggressive.

ALBRIGHT-KNOX ART GALLERY

1285 Elmwood Avenue

Buffalo, New York 14222

SAM FRANCIS: PAINTINGS, 1947-1972

SEPTEMBER 11 - OCTOBER 15, 1972

Preparations are being made by the Albright-Knox Art Gallery, Buffalo, New York, for a major exhibition, Sam Francis: Paintings, 1947-1972, which will open with a Members Preview at 8:30 p.m. on Monday, September 11. The show, part of the 10th Anniversary celebration, will continue until Sunday, October 15 and will then travel to The Corcoran Gallery of Art, Washington; The Whitney Museum of American Art, New York; and The Dallas Museum of Fine Arts, Dallas.

This exhibition will be the first extensive museum showing in the eastern United States of Francis' work. Because Francis' contribution is essential to understanding the development of a mature American art after World War II, this show is the most comprehensive effort to date to put his work into its proper focus in the American art world.

Though born on the West Coast and graduated from the University of California at Berkeley, it is a curious fact that Francis is better known in Europe and Japan than he is in this country. He lived and worked in France and Japan for extensive periods and now resides in Santa Monica, California.

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LOS ANGELES, CALIFORNIA

Tenth Anniversary Year
ALBRIGHT-KNOX ART GALLERY

The Buffalo Fine Arts Academy
1862-1972

For immediate release

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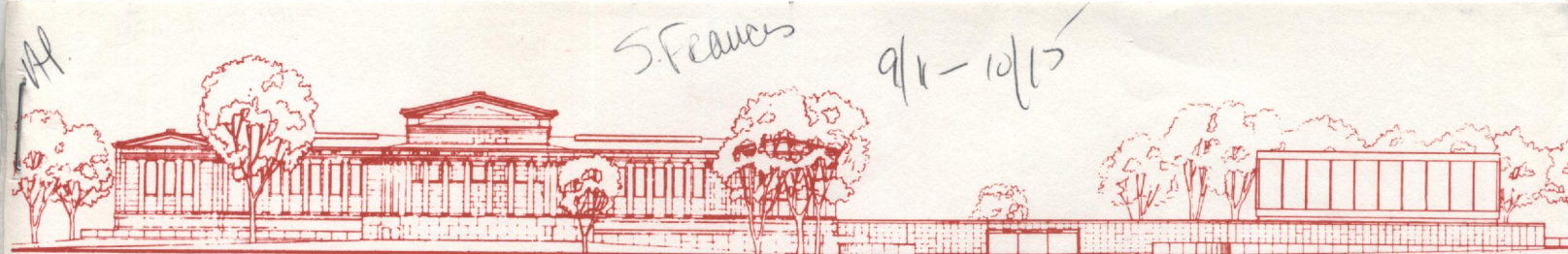
OCT 20 1972

FRANCIS, SAM

ONE-MAN

S. Francis

9/11-10/15



The Albright-Knox Art Gallery is one of the first art museums, along with the Museum of Modern Art, to collect Sam Francis, having purchased the first of three Francis paintings in 1956. In addition to being widely collected by European museums, Francis is also represented in other major North American museums such as the Solomon R. Guggenheim Museum, New York; the Los Angeles County Museum, Los Angeles; the Dallas Museum of Fine Arts, Dallas and the Art Gallery of Ontario, Toronto.

The general philosophy of the exhibition is to present the artist's work in the widest range possible for full impact on an audience in the eastern United States which, perhaps, comprises the most active part of the American art world in terms of museums, galleries and activities. A large exhibition of his work took place in Houston, Texas in 1967 which later traveled to Berkeley.

The exhibition will be representative of the seven major visual themes in Francis' painting showing his stylistic origins and progressive treatments of the medium from one style to the next and from one country to the next. The least well-known of his paintings in this country are from the early Paris years, 1950-1954, which will be emphasized along with his recent works.

There will be about 60-70 works in the exhibition and about 50 colored drawings on paper. A catalogue including several color plates will accompany the exhibition.

This exhibition is made possible with the support from the National Endowment for the Arts and from the New York State Council on the Arts.

For further information please contact Mrs. Gracia N. Ginther
June 1972

TAMARIND LITHOGRAPHY WORKSHOP, INC.

SAM FRANCIS
345 West Channel Road
Santa Monica Canyon, California

Dealer: Martha Jackson Gallery
32 East 69th Street
New York, New York

LIBRARY
JAN 10 1979
LOS ANGELES COUNTY
MUSEUM OF ART

Tamarind Fellowship: March-April 1963, August 1963

While in residence at Tamarind, the internationally-known American artist Sam Francis completed 17 lithographs, the first group he created in the United States in this medium. He had worked extensively in lithography in Europe; however, the Tamarind prints include techniques not seen before in the oeuvre of this artist.

Most of the lithographs are multi-stoned and large in scale, the largest measuring 26x36", and the smallest 17x18". The images utilize intense red, blue, green, yellow, orange and violet in overlapping transparent and opaque shapes. Some of the editions progressed through many color-trial states before Mr. Francis was satisfied with the result.

Technical Director Bohuslav Horak, and later, Technical Director Irwin Hollander prepared the stones and plates for printing, and printer-fellows Jason Leese, Robert Gardner, John Dowell, Ken Tyler, and Aris Koutroulis worked in collaboration with the artist in the printing of his editions.

All the editions are on French Rives and Arches paper, with the exception of two Tamarind Impression editions which are on Japanese Nacre paper. Most of the editions comprise 20 impressions; there are two small experimental editions and one large edition of 40 impressions. Prices vary from \$125 to \$300 according to size and complexity of the print.

Sam Francis, born in California, travels widely, dividing his time between New York, California, Paris, Berne and Tokyo.

FRANCIS, SAM

ONE-MAN

TAMARIND LITHOGRAPHY WORKSHOP, INC.

Artist: Sam Francis
345 West Channel Road
Santa Monica, California

Dealer: Martha Jackson Gallery
32 East 69th Street
New York, New York



SAM FRANCIS, TAMARIND FELLOWSHIP ARTIST: MARCH-APRIL, AUGUST 1963

Sam Francis completed seventeen lithographs at Tamarind. Although Francis had worked extensively in lithography in Europe, the Tamarind prints include techniques not seen before in the oeuvre of this artist.

Most of the lithographs are multi-stoned and large in scale; format measures 26" x 36" for the largest, and 17" x 18" for the smallest. The images utilize intense red, blue, green, yellow, orange and violet in overlapping transparent and opaque shapes. Some of the editions progressed through many color-trial states before Francis approved the Bon a Tirer.

Master-printers Bohuslav Horak and Irwin Hollander prepared the stones and plates for printing, and artisan-printers Robert Gardner and Kenneth Tyler and printer-fellows Aris Koutroulis, John Dowell and Jason Leese worked in collaboration with the artist in the pulling of his editions.

All the lithographs are on Rives BFK or Arches paper. Most of the editions comprise twenty impressions, but there are two small experimental editions and one large edition of forty impressions. Prices vary from \$125 to \$300 according to size and complexity of the print.

Sam Francis was born in California in 1923. He divides his time between New York, California, Paris, Berne and Tokyo. Francis has had many international exhibitions and his work is included in most important public and private collections.

LIBRARY
LOS ANGELES COUNTY MUSEUM OF ART
LOS ANGELES, CALIFORNIA

OCT 20 1967

FRANCIS

ONE-MAN

SAM FRANCIS

LINDA FARRIS GALLERY

NEWS

LIBRARY

SEP 07 1989

LOS ANGELES COUNTY
MUSEUM OF ART

FOR IMMEDIATE RELEASE

SAM FRANCIS

From The Litho Shop:

Selected Lithographs

Large Scale Etchings

1985-1989

August 3 - September 3, 1989

Opening: Thursday evening, August 3, 6-9 pm.

The internationally renowned American painter, Sam Francis was born in 1923 in San Mateo, California. In the 40's he painted in San Francisco. The 50's took him to Paris, Mexico, Tokyo and Europe. By 1956 he was a prominent figure included in the "12 Americans" show at the Museum of Modern Art, New York.

In 1959 he moved to New York and worked on the magnificent Chase Manhattan Bank Mural. An important exhibition of his work originated at the Pasadena Art Museum and later travelled to The San Francisco Museum of Art and the Seattle Art Museum. In 1962 he moved to Santa Monica, California where he now resides and where The Litho Shop, his own printmaking studio, is located. Francis began The Litho Shop in 1970, and his printmaking has paralleled his extraordinary painting career. In fact he has had full time printers since then.

The past 25 years have seen him complete major murals such as the National Gallery of Art, West Berlin (1969-1970), San Francisco Airport (1983), and he was the subject of a retrospective (1979) of works on paper that travelled to the Far East. His earliest print exhibitions dated from the sixties. In 1961 his first print show was in Berne, Switzerland, and in 1964 at the Martha Jackson Gallery, New York. Catalogues available. Francis is most well known in Seattle for his huge mural-sized painting in the glassed lobby of 1001 4th Avenue Building (previously the Seafirst Bank building). It can be seen while driving by - a great compliment to Henry Moore's sculpture, "Vertebrae" on the plaza.

322 SECOND AVENUE SOUTH

SEATTLE, WASHINGTON 98104-2619

206 623-1110

FRANCIS, SAM

Sam Francis

Protocol VII

LIBRARY

7-97-1991

NP-3

The exhibition includes selected lithographs and etchings from The Litho Shop produced over the past four years. Also, his latest works, four over scale color etchings, published by the Italian printmakers, 2RC. The artist has worked on these over a ten year period. A catalogue raisonne of all prints created by Sam Francis is scheduled to be published in 1991.

Sam Francis' paintings are in the collections of major international museums including the Metropolitan Museum of Art, the Museum of Modern Art New York, the Pompidou, Paris, the Tate Gallery, London and the Guggenheim. The National Gallery East Wing, Washington D.C. has a fine collection of paintings from the 50's currently on view as part of its permanent collection.

August 3 - September 3, 1989

Gallery: Thursday evening, August 3, 6-8 pm.

Sunday 1-5

Closed Mondays

PHONE: 206/623-1110

CONTACT: Linda Lu Cannon

PARKING: Validations for

the United Lot north

of the gallery.

He moved to New York and worked on the significant Chase Manhattan Bank mural. An important exhibition of his work was held at the Pasadena Art Museum and later travelled to The Los Angeles Museum of Art and the Seattle Art Museum. In 1962 he moved to Santa Monica, California where he now resides and where his litho shop, his own printmaking studio, is located. Francis joined The Litho Shop in 1975, and his printmaking has paralleled his painting career in fact he has had more than 100 prints published since then.

The past 15 years have seen his complete major murals such as the National Gallery of Art, West Berlin (1969-1970), San Francisco Airport (1971), and he was the subject of a retrospective (1979) of works on paper that travelled to the Far East. His earliest print exhibitions dated from the sixties. In 1961 his first print show was in Bern, Switzerland, and in 1964 at the Martha Jackson Gallery, New York. Catalogues available. Francis is most well known in Seattle for his huge mural-sized painting in the glassed side of 1001 4th Avenue Building (previously the Seafirst Bank Building). It can be seen while driving by - a great compliment to Henry Moore's sculpture, "Vertebrae" on the place.

**San Francisco
Museum of
MODERN
ART**

SAM FRANCIS

For Immediate Release

September 1986

SAM FRANCIS COMMISSION
2 October - 30 November 1986

LIBRARY

OCT 09 1986

LOS ANGELES COUNTY
MUSEUM OF ART

The SAM FRANCIS COMMISSION, a major new acquisition for the permanent collection of the San Francisco Museum of Modern Art, will be on view in its first long-term installation from 2 October through 30 November 1986. This monumental work was commissioned in 1980 by SFMMA director Henry T. Hopkins as part of the Museum's ongoing program to strengthen its holdings of artists from the first wave of American Abstract Expressionism.

Hopkins had seen two major Francis projects executed for specific sites: a mural in the National Gallery of Art in West Berlin, and two paintings commissioned for a concert hall in Denmark's Louisiana Museum in Humlebaek. These works commanded large spaces through their scale and radiant color in a manner Hopkins felt would be appropriate to the special qualities of SFMMA's Wattis Rotunda.

Completed early this year, the painting consists of five panels, each twenty-three feet high by eight feet, seven inches wide, covering the Rotunda's entire west wall. This format allowed Francis to compose in a manner reminiscent of Japanese screens, in which each panel maintains its visual integrity within the overall composition.

The work is a powerful example of Francis' joyful, unrestrained use of color to create space, movement, and form. Paint--in an intense palette of blood red, yellow, pink, deep blue, and purple--is spattered, puddled, and thinned onto large open areas of white canvas to create forms recalling molecular structures, vast geographical formations, or streaks of colored light.

A native Californian, Francis accepted the commission in part to pay tribute to the city of San Francisco, where he recuperated from

- more -

September 1986

an injury sustained during service in World War II. He first turned to painting while immobilized in Army hospitals briefly in Denver and then in San Francisco, where he studied with Bay Area figurative painter David Park. One of Francis' earliest works was accepted for a juried exhibition at SFMMA while he was still an invalid.

Francis has gained international recognition as a major American artist through his numerous exhibitions abroad, and has received important commissions in painting and, more recently, for stained glass windows, in Tokyo, Bern, New York, Seattle, and Nevers, France.

Francis has made promised gifts of three paintings to SFMMA, allowing a broader section of his oeuvre to be seen. One of these, Untitled, 1963, is on view in the current exhibition drawn from the permanent collection, AMERICAN PAINTING: ABSTRACT EXPRESSIONISM AND AFTER, through 30 August 1987.

The San Francisco Museum of Modern Art is a member-supported, privately funded museum receiving major grants from the California Arts Council, the Institute of Museum Services, the James Irvine Foundation, the National Endowment for the Arts, the San Francisco Foundation, and the San Francisco Hotel Tax Fund.

each twenty-three feet high by eight feet, seven inches wide, covering the Rotunda's entire west wall. This format allowed Francis to compose in a manner reminiscent of Japanese screens, in which each For further information and photographic materials contact the SFMMA Department of Public Relations, 415/863-8800, ext. 250.

use of color to create space, movement, and form. Paint--in an intense palette of blood red, yellow, pink, deep blue, and purple--is spattered, puddled, and thinned onto large open areas of white canvas to create forms recalling molecular structures, vast geographical formations, or streaks of colored light.

A native Californian, Francis accepted the commission in part to pay tribute to the city of San Francisco, where he recuperated from

SAN FRANCISCO THRU OCT 15

MEDIA RELEASE

Peggy Major, News Director
408 • 984-4545

IF NO ANSWER CALL 408 • 984-4242

UNIVERSITY OF SANTA CLARA • SANTA CLARA, CALIFORNIA

August 15, 1973

LIBRARY
LOS ANGELES COUNTY MUSEUM OF ART
LOS ANGELES, CALIFORNIA

DEC 28 1973

SANTA CLARA-----Noted American abstract painter Sam Francis will have a major one man exhibit of his works in de Saisset Art Gallery and Museum at the University of Santa Clara, beginning Tuesday, Sept. 11.

This exhibit will include a number of oil paintings on loan from private collections and eight gouaches and ten lithographs, in both color and black and white.

The 50-year-old artist has divided most of his life living in France and in Southern California. A graduate in art from the University of California in Berkeley, where he received a master's degree, he also was awarded an honorary doctorate by the university in 1969.

Francis has had major exhibits in numerous galleries and museums throughout the world during the past 20 years, among the most recent; a major retrospective of his works which has travelled this year from the Albright-Knox Art Gallery in Buffalo, N.Y., to the Whitney Museum, the Dallas Museum, and the Oakland Museum.

In 1969 Francis received a commission for a mural for the National Gallery of Art in Berlin and, the following year, exhibited five large paintings at the Los Angeles County Museum of Art. In 1971, he had major shows at the Emmerich Gallery in New York, the Galerie Jean Fournier in Paris, and the Minami Gallery in Tokyo. He also was included in the 32nd Corcoran Biennial in Washington, D.C. that same year.

more



SAM FRANCIS, ONE-MAN

ADD 1/Sam Francis

Peggy Major, News Director
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CITY OF SANTA CLARA • SANTA CLARA, CALIFORNIA

A native of San Mateo, Francis began painting in 1944 while he was recuperating from spinal tuberculosis in a Denver hospital. "Painting became a way back to life for me then. During those four years, I painted to stay alive. Now, painting is my way of life."

He has studied also at the School of Fine Arts in San Francisco, with David Parks, and at the Academie Fernand Leger in Paris. He had several exhibits in Paris before getting his first museum exhibit, in Bern in 1955. That same year, the Museum of Modern Art in New York acquired two of his paintings, Big Red and Black in Red, his first paintings to enter a public collection.

Francis began producing lithographs in the United States in 1963 and executed 12 for the Pasadena Suite, which was published by the Art Alliance of the Pasadena Museum in 1966. Francis's show will continue in de Saisset Gallery through Sunday, Oct. 28. The lithographs and gouaches are being loaned to de Saisset by the Smith-Anderson Gallery in Palo Alto, and the oil paintings belong in private collections of the artist's mother, Virginia Francis, and of Mr. and Mrs. David Elliott of Atherton, Saga Foods Service of Menlo Park, and Oakland Museum of Art.

The gallery is open to the public without charge Tuesday through Friday, 10 a.m. to 5 p.m., Thursday evening, 7 to 9 and Saturday and Sunday, 1 to 5 p.m.

I-IIIID, I-IIW, FAE, AE

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Los Angeles County Museum of Art. In 1961, he had major shows at the Emmerich Gallery in New York, the Galerie Jean Fourrier in Paris, and the Minami Gallery in Tokyo. He also was included in the 32nd Corcoran Biennial in Washington, D.C. that same year.

more



SAM FRANCIS

HOURS: Tues-Sat 11:30-5
and Sunday 1-5
Closed Mondays

PHONE: 206/623-1110

CONTACT: Linda Lu Cannon
PARKING: Validations for
the United Lot north
of the gallery.

LINDA FARRIS GALLERY

NEWS

F O R I M M E D I A T E R E L E A S E

LIBRARY

OCT 04 1989

EXTENDED THROUGH SEPTEMBER 30, 1989

LOS ANGELES COUNTY
MUSEUM OF ART

SAM FRANCIS

From The Litho Shop:
Selected Lithographs

Large Scale Etchings
1985-1989

The gallery will be open for "First Thursday", September 7 from 6 until 9 pm.

The Linda Farris gallery announces the extension of its current exhibition of recent lithographs and etchings the internationally renowned American painter, SAM FRANCIS.

Sam Francis was born in 1923 in San Mateo, California. In the 40's he painted in San Francisco. The 50's took him to Paris, Mexico, Tokyo and Europe. By 1956 he was a prominent figure included in the "12 Americans" show at the Museum of Modern Art, New York.

The exhibition includes 18 pieces which Sam Francis helped select for this show. Included are his latest works, four 4' x 8' color etchings, published by the Italian printmakers, 2RC. The artist has worked on these over a ten year period. Also, 14 lithographs and etchings from The Litho Shop produced over the past four years are included. A catalogue raisonne of all prints created by Sam Francis is scheduled to be published in 1991.

Other prints by Sam Francis currently in the gallery's inventory include three lithographs from 1960 and a 1971 lithograph published by Gemini GEL.

Sam Francis' paintings are in the collections of major international museums including the Metropolitan Museum of Art, the Museum of Modern Art New York, the Pompidou, Paris, the Tate Gallery, London and the Guggenheim. The National Gallery East Wing, Washington D.C. has a fine collection of paintings from the 50's currently on view as part of its permanent collection. Francis is most well know in Seattle for his mural-sized painting in the glassed lobby of 1001 4th Avenue Building (previously the SeaFirst Building). It can be seen while driving by - a great compliment to Henry Moore's sculpture, "Vertebrae" on the plaza.

322 SECOND AVENUE SOUTH
SEATTLE, WASHINGTON 98104-2619
206 623-1110

FRANCIS, SAM

RIVE DROITE

FAUBOURG SAINT-HONORÉ (8^e)

TÉL. : ANJ. 02-28

DU 22 AVRIL AU 20 MAI 1955

SAM FRANCIS

LIBRARY
LOS ANGELES COUNTY MUSEUM OF ART
LOS ANGELES, CALIFORNIA

*Soleil, soleil, moi je descends
Vers tes navrants palais polaires*

pour les inonder des flots de mon cœur en sang et les resusciter dans la joie et l'innocence, à la fois brûlants et frais, nocturnes et blancs, eût dit Laforque en se pastichant, enfin guéri de ses chers ennuis et petites supercheries de style. Peut-on sinon représenter le soleil du moins peindre ensoleillé, devenir soi-même soleil jusqu'au cœur des ténèbres ? Nous n'en sommes plus très loin. Sam Francis nous a fait dépasser le stage de la peinture aux sorbets neigeux vaguement imbibés de sang rose, bien que les prestiges de l'air et les ruisselets d'or de l'aube s'y étendent et frissonnent encore sur des nappes de lin unies et candides. Il se borne toujours à ce milieu duquel les images des autres artistes tentent plus ou moins habilement de se détacher, mais qui se remplit de nouvelles substances, lustres éclatés et brasiers défaits de quels couronnements, de quelles orgies nuptiales... Les objets

1 M 200

THE MUSEUM OF FINE ARTS 1001 BISSONNET HOUSTON 77005 JA 6-1361

SAM FRANCIS

PRESS RELEASE



FOR RELEASE IMMEDIATELY



SAM FRANCIS: RETROSPECTIVE EXHIBITION

Sam Francis, at thirty-two years of age, in January 1956, was described by Time as "the hottest American painter in Paris these days." In the eleven years since, Francis' talent has not paled, nor has his production diminished. His reputation has spread on the one hand from his native California through New York, London and Paris to Switzerland, Scandanavia and Italy and on the other to Japan where he has worked for extended periods. Abroad he still remains the best known American painter of his generation. On October 12, The

Museum of Fine Arts of Houston is opening the most complete retrospective exhi-

FRANCIS, SAM

bition of Francis' work yet held, comprising selected works from Sweden, Switzerland, Germany, Japan and the United States - oils, gouaches, watercolors, acrylics and lithographs.

Francis is a brilliant colorist, a master of decoration -- decoration in the grand style. His mural work of the past ten years on three continents is well known: his 26 foot composition of 1957 for the Sogetsu School in Tokyo (on loan to the present exhibition); his mural for the stairway of the Kunsthalle of Basel, 1958; his 1959 mural for the Park Avenue Branch of the Chase Manhattan Bank in New York; and in the present show his monumental Meaningless Gesture, 247 feet square; Mexico from the Ohara Museum in Okayama, Japan, and the fourteen-foot high Over Yellow II from the Moderna Museet of Stockholm.

Francis' easel paintings have this same sensuous abandon, this same intuitive feeling for the rightness of relationships of tones and values. Nature is the source of his inspiration; nature's world of light, the skies of dawn and of sunset - cloud shapes, the depth, the space, the infinite distance behind that forms and dramatizes them. These are Francis' materials.

As a young man in the armed services from 1943 to 1945, Francis suffered a spinal injury and was confined to bed for many months. Previous to his enlist-



FRANCIS, SAM

Heland Thordén Wetterling Galleries

Kungsträdgården 3, S-111 47 Stockholm, Sweden. Telephone 46 8 10 10 09.



TWA

NEW YORK TIMES 12/16/72

Francis, Sam Sam Francis Focus of Whitney Display

By HILTON KRAMER

The career of the American painter Sam Francis is something of a historical oddity. Now 49 years old, he has been for many years one of the most celebrated abstract painters on the world scene, yet he is one of the very few American artists of his generation whose reputation and influence owe little or nothing to New York.

At a time—the 1950's—when New York was finally establishing itself as the center of the abstract expressionist movement, Mr. Francis was living and working in Paris, where critics first hailed him as a major talent. For a while he was probably the best-known American artist in Europe, and his work was lavished with extravagant praise by critics and collectors who had not yet granted esthetic recognition to the New York school. Even today, when American painting is widely praised and collected abroad, he remains a painter whose work is better known—and more openly admired—in western Europe and in Japan than it is in New York.

Thus the retrospective exhibition that has now come to the Whitney Museum of American Art, Madison Avenue at 75th Street, brings us a body of work by an American painter that is relatively unfamiliar to the New York art public. Even this large exhibition has not been initiated in New York. It was organized by Robert T. Buck Jr., for the Albright-Knox Art Gallery in Buffalo and comes to the Whitney as part of a national tour.

If the artist's career has been a historical oddity, how-

ever, his painting is not. It has followed—albeit at a certain distance and with a distinct personal accent—the principal lines of development traced by the first generation of abstract expressionists in New York. In its initial stages at least, his work derived from the examples of Mark Rothko, Clyfford Still and Arshile Gorky, whose art he first came to know as a student in California in the late 1940's.

What is astonishing in retrospect is the freedom and ease with which Mr. Francis developed his art out of these American sources once he established himself in Paris in 1950. Like his New York counterparts, most of whom were a generation older than himself, he was interested in an abstract art based very largely on color and on a sense of scale and space that went beyond the conventional dimensions of the easel picture. Like them, too, he adopted new methods for applying pigment to the canvas, dripping and washing color onto the picture surface in ways that permitted both a high degree of improvisation and a sustained control of pattern and design.

The result was a style of bold, color-saturated, mural-size abstract painting that is sometimes filled with formal detail, sometimes almost empty of all visual incident, but it is always extremely elegant in its decorative presence. Perhaps it is this unashamed decorative quality—a willingness to traffic in beautiful effects without apology or disguise—that separates Mr. Francis from some of his New York counterparts. I say perhaps,

for many a member of the New York school has likewise gone over to this care-free indulgence of the sheerly decorative. Still, one does have the impression that the Parisian milieu of the 1950's permitted Mr. Francis to develop this purely hedonistic aspect of his style a bit earlier than Americans working in New York.

In recent years, Mr. Francis's art has shown a tendency—whether in response to New York painting or as a parallel to it, I cannot say—to become notably emptier of visual incident and to confine its expressive detail to the framing edges of the picture surface. Even in this starker visual mode, however, he remains completely in command of the decorative statement.

All in all, an impressive career that has yielded a copious accomplishment. (There are some 150 works in the present exhibition.) I must confess, however, that it is an accomplishment that remains far more interesting to this observer as an episode of cultural history than as an esthetic experience. I find it fascinating that a young artist isolated from the dynamics of New York in the 1950's developed a pictorial style that resembles and parallels in so many ways what we have tended to think of as a New York style.

Yet I do not find the result very deep or very persuasive. There is an emotional thinness in Mr. Francis's work that makes any large exhibition of his pictures finally a rather tedious and superficial experience. And this show, with its unremitting repetition of a very few and very limited ideas, somehow gets smaller and smaller in the mind's eyes as one makes one's way to its end.

This is, to be sure, something of a minority view. Mr. Buck speaks for many connoisseurs of contemporary art in saying that Mr. Francis "ranks among the greatest American painters of our time."

The exhibition remains on view through Jan. 14.



"Why Then Opened, I" by Sam Francis, at the Whitney

LIBRARY

JUL 19 1974

LOS ANGELES COUNTY
MUSEUM OF ART

THE MAKING OF THE DAVIES, FISCHER, SOSIN FAMILIES SAM FRANCIS ART COLLECTION,

1962 TO 1994

Martin Sosin

*A*s a new member of the California Bar, I started to make the rounds as a rubber chicken professional speaker to widen my availability as a CPA/tax lawyer. I was invited to the Santa Monica Bar Association luncheon meeting, at the end of which I was approached by one of the attendees, Bill Elhort. He was a patent lawyer and told me he had a friend, a local artist, who needed my talents. We scheduled a meeting for shortly thereafter at Sam's Venice, California, Main Street storefront address, i.e., 1378 Main Street, Venice, California. This was in the early part of 1962.

We arrived at Sam's studio in the early afternoon. Sam was resting on a bed that he usually had in all his studios. He claimed that he dreamed often, which gave rise to the colorful images that he painted.

We were introduced and I was amazed. I thought I was looking in a mirror. Sam and I were so much alike—we both were 5' 6" tall, robust in build, about 160 pounds, ruddy complexion, brown hair, blue eyes. As it turned out, we were about the same age; Sam was born in 1923 and I was born in 1922. It was uncanny.

Sam Francis: "Marty, Bill thinks I need a guy like you to handle my business affairs. How shall we handle this new relationship? I want you to do anything you believe will help me financially and the business part of my painting activities. I must remind you. I hate paperwork."

Marty Sosin: "I must remind you—my life's blood is paperwork."

Sam Francis: "Alright, alright. Do what you must, just pass the material by me as I'm interested in all those things and I'll sign whatever I must just to humor you. Don't keep any records that most lawyers do, and I'll give you paintings in exchange for your services. From time to time, we'll sit down in my studio and you can pick whatever paintings you want for your services. No restrictions!"

Sam was completely a right-brained artist and I was completely a left-brained businessman. We were a perfect match, which probably accounts for our long relationship. It turns out that I was Sam's alter ego. If he had a favorite masseur, he arranged for me to get massages. Sam was into homeopathic medicine, so if I needed medical treatment, Sam arranged for me to see a homeopathic practitioner. Sam was devoted to Jungian psychiatry and was being treated by Jack Kirsch, a Jungian, so I had to also be treated by him, and on and on.

So that started my thirty-three-year career as Sam's alter ego and the creation of the Davies, Fischer, Sosin Families Sam Francis Art Collection.

WORKING IN THE DARK

Robert Shapazian

*I*n the course of my task as director of the book publishing company owned by Sam Francis, he and I would speak together frequently. Every time I heard his voice, my spirit would jump, for I knew I was about to have another inspiring conversation with my dear friend, a conversation full of great humor, great ideas, enthusiasm, affection, dreaming, and passion for everything we discussed. When he called one summer afternoon, his voice was unusually soft and cautious, as though he were going to tell me a secret. "Robert, you know, in a few days I'll be getting some drawings that have been in storage in my Tokyo studio for years. They're very special. Very dark. Black drawings. You know, things that I haven't shown much, and that people don't know very well, that they don't understand. They're very personal and important to me. I want you to see them."

Sam was inviting me to see work that he considered intensely private and deeply interior. When we viewed the drawings, I found them mysterious and full of paradox. Here were dark studies in pools of black ink made by this supreme master of brilliant color, a man who searched the world for rare pigments, who ground them like an alchemist, who created beautiful shades that were uniquely his. What were these dark works? Why the decision to pull back from color into this black essence? My first reaction was puzzled disappointment.

As I looked at the paintings, however, what my rational mind questioned, my feelings and intuition did not. Yes, they were black designs on white paper, with infrequent touches of color. But each was exuberant and gorgeous, with all the intensity and energy that I associated with Sam's full spectrum of color. My eyes saw black, but I felt a complete range of brilliance as well as darkness. Even the most densely painted studies contained great light and clarity. My knowledge of Sam's coloristic works gave me insight into these dark drawings. Each mode revealed something about the other.

So these works were not less, because of their insistence on black. They were, nevertheless, a conspicuous renunciation of the variety of color and everything unique to it. In these monochromes, Sam seemed to retreat from, let us say, the florid beauty of the world into an extremely interior place of essence and concentration. We might call it the place of in-sight. I understood this after discovering these lines written by him in one of his many notebooks:

Insight is in the dark

All insights are dark

What does this mean? Insight grows out of darkness, out of prior obscurity. Insight rises from depth toward illumination. But insight also increases depth and profundity, opening a new terrain of mystery. One can go on and on, trying to unravel this paradox about the eternal and creative relationship between opposites of all kinds. Sam believed the truth of this paradox completely.

Thinking more about his work, I realized that black images occur throughout his career. They are a constant, like the essential interior Being of the artist himself. Set against them is the abundant variety of all the coloristic works, which, as they change in shape and hue, always relate to the dark constant. This is true even during the early 1950s, when Sam made the large paintings that resemble a translucent and airy atmosphere of uniform white, or blue, or light orange. At the same, he was making small works on paper in clotted black, but identical to the colored canvases in the overall application of pigment. The small studies actually anticipate both the masses of black paint and large areas of high color that dominate the large paintings several years later.

In the artist's notebooks, we find other paradoxical statements about the relationship of darkness to the appearance of lightness and air:



Color Is the Essence of It All

SAM FRANCIS

Santa Monica Community College District

Pete & Susan Barrett Art Gallery • Madison Campus

Santa Monica College • 1900 Pico Blvd. • Santa Monica, CA 90405

310-434-3434 • www.events.smc.edu

SAM FRANCIS EXHIBITION

October 11–December 4, 2003

Lecture by Debra Burrett-Lere

(in Art Gallery): Friday, October 10, 5–6 pm

Reception: Friday, October 10, 6–8 pm

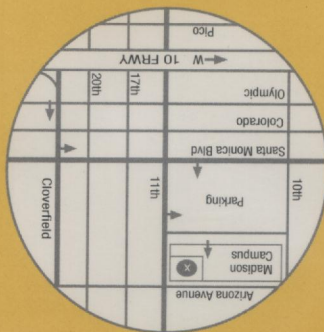
Lecture sponsored by Martin Sosin

Gallery Hours

Tuesday–Friday: 12–5 pm

Saturday: 11 am–4 pm

Marian Winsky, Gallery Director



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FRONT COVER ART:
SFP 88-272
Untitled (detail)
Circa 1988-89
Acrylic on canvas
60" x 36"
Collection: Martin Sosin, Santa Monica, Calif.

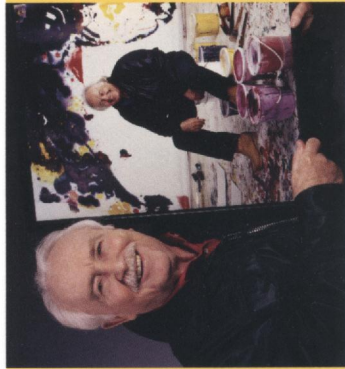
BACK COVER ART:
SFP 88-83
Untitled
Circa 1988-89
Acrylic on canvas
36" x 120"
Collection: Leah & Sam Fischer, Los Angeles



SF 363
Untitled lithograph
1994
Paper: PTI #112 Waterleaf
23.25" diameter
Edition: 50
Collection: Jessica & Alan Davis, Ventura, Calif.



Sam Francis



Martin Sosin

THE FIRST PUBLIC SHOWING OF
THE DAVIS, FISCHER,
SOSIN FAMILIES
SAM FRANCIS ART COLLECTION,
1962 to 1994



EXHIBITION

Saturday, October 11 — Thursday, December 4, 2003

LECTURE

Friday, October 10, 2003 • 5-6 pm

Debra Burchett-Lere,

author of Sam Francis catalogue raisonné

RECEPTION

Friday, October 10, 2003 • 6-8 pm

All events at the Pete & Susan Barrett Art Gallery

informations

correspondances

rencontre
les "correspondances"
de la librairie

6 févr.

mardi, 18 h 30
une rencontre-débat
réunira Claude Gintz,
Catherine Millet et
Daniel Souff à propos
de leurs ouvrages parus
dans la collection
"Critiques d'art" aux
éditions Jacqueline
Chambron

Galerie nationale du

Jeu de Paume
1, place de la Concorde
75008 Paris

mardi (nocturne) 12 h - 21 h 30
mercredi à vendredi 12 h - 19 h
samedi et dimanche 10 h - 19 h
fermé le lundi

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tarif réduit 25 F

entrée gratuite pour
les moins de 13 ans
abonnement individuel 200 F
(tarif réduit 150 F, couple 300 F)

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du Jeu de Paume"

visites quotidiennes commentées
destinées aux visiteurs individuels
(gratuites sur présentation
du ticket d'entrée)

mardi 15 h
mercredi et jeudi 13 h
vendredi et samedi 15 h
dimanche 11 h

enseignements/
administration

47 03 12 50

informations (répondeur)

42 60 69 69

visites de groupes

47 03 12 41

librairie

47 03 12 36

prochaines expositions

Miguel Barceló /
Philippe Favier
5 mars - 28 avril 1996

UAP soutient
les actions
de la Galerie nationale
du Jeu de Paume



ADAGP, Paris, 1995 | visuel design

FRANCIS,
SAM

Sam Francis
les années parisiennes
1950
1961

Sam Francis

les années parisiennes

12 déc. 1995 / 18 févr. 1996

Initiée avec l'artiste, la rétrospective de la période parisienne de Sam Francis est, après le décès de celui-ci, le premier hommage international qui lui soit rendu. Cette manifestation s'inscrit dans la lignée des expositions du Jeu de Paume consacrées à une période fondamentale d'un peintre majeur ("Jean Dubuffet, les dernières années" ; "Ellsworth Kelly, les années françaises" ...). C'est en effet à partir de 1950, lorsqu'il s'installe à Paris, que se développe le caractère unique de l'œuvre de Sam Francis : vibrations colorées allant de la monochromie la plus tenue jusqu'aux stridences de la couleur envahissant l'espace de la toile. Ces tableaux, qui furent perçus en leur temps comme le point de rencontre entre la tradition européenne héritée de Monet et l'abstraction expressionniste américaine, sont aujourd'hui les signes de la première tentative du peintre d'aller jusqu'aux extrêmes de la peinture et figurent, par leur aboutissement, parmi les réussites majeures de l'art moderne.

autour de l'exposition

visites particulières
réservées aux abonnés

13 déc.

mercredi, 19 h
par Daniel Abadie,
commissaire
de l'exposition

15 janv.

lundi, 19 h
par Marcelin Pleynet,
poète et écrivain

rencontre

30 janv.

mardi, 18 h 30
rencontre avec Pierre Schneider. Son essai, publié dans le catalogue de l'exposition, s'inscrit dans un ensemble plus vaste, actuellement en préparation, et qui porte le titre provisoire de *Figures, Fonds, Frontières* : l'auteur évoquera les grandes lignes de son ouvrage, esquisse de l'histoire négligée, voire censurée, de l'infini en peinture

Lionel Rogosin

rétrospective des films

13 févr. / 18 févr. 1996



Membre du Nouveau Cinéma américain (NAC) fondé autour de Jonas Mekas, Lionel Rogosin, cinéaste et producteur, marque une étape dans l'histoire du documentaire américain avec *On the Bowery* (1956), vie d'un clochard alcoolique dans un quartier pauvre du sud de Manhattan. Il témoigne, à travers un mélange de "cinéma direct" et de fiction, d'une autre Amérique : celle des oubliés. Thème qu'il reprend dans plusieurs films consacrés au sort des Noirs en Afrique – *Come Back Africa*, 1959 – ou au Sud des États-Unis – *Woodcutters of the Deep South*, 1973.

mezzanine du Jeu de Paume

Europe Exprès

12 artistes européens pour 12 timbres français

12 déc. / 18 févr. 1996

Organisée en collaboration avec le Service National des Timbres-poste et de la Philatélie, cette exposition réunira les projets originaux des douze artistes européens sollicités par la Poste française pour l'émission d'une série de timbres. Inaugurée par Francis Bacon en 1992, à l'occasion de l'ouverture du Marché Unique Européen, cette série s'achèvera par la sortie, en février 1996, du douzième timbre commandé à l'artiste néerlandais Jan Dibbets. Le Jeu de Paume a tenu à faire le point sur cette initiative de promotion de la création contemporaine en Europe, qui bénéficie d'une diffusion exceptionnelle grâce au vecteur privilégié qu'est le timbre-poste.

FRANCIS, Sam

One-Man

~~Continued from Page 63~~

LA TIMES CAL.
painting to Europe and
Japan. JUN 17, 73

International-style Southland abstractionist Sam Francis is seen in a 25-year review of his paintings at the Oakland Museum through Aug. 5. The exhibition includes more than 140 works ranging from oversize canvases to small works on paper. Francis, who lives in Santa Monica, was among the first American painters to introduce U.S. abstract

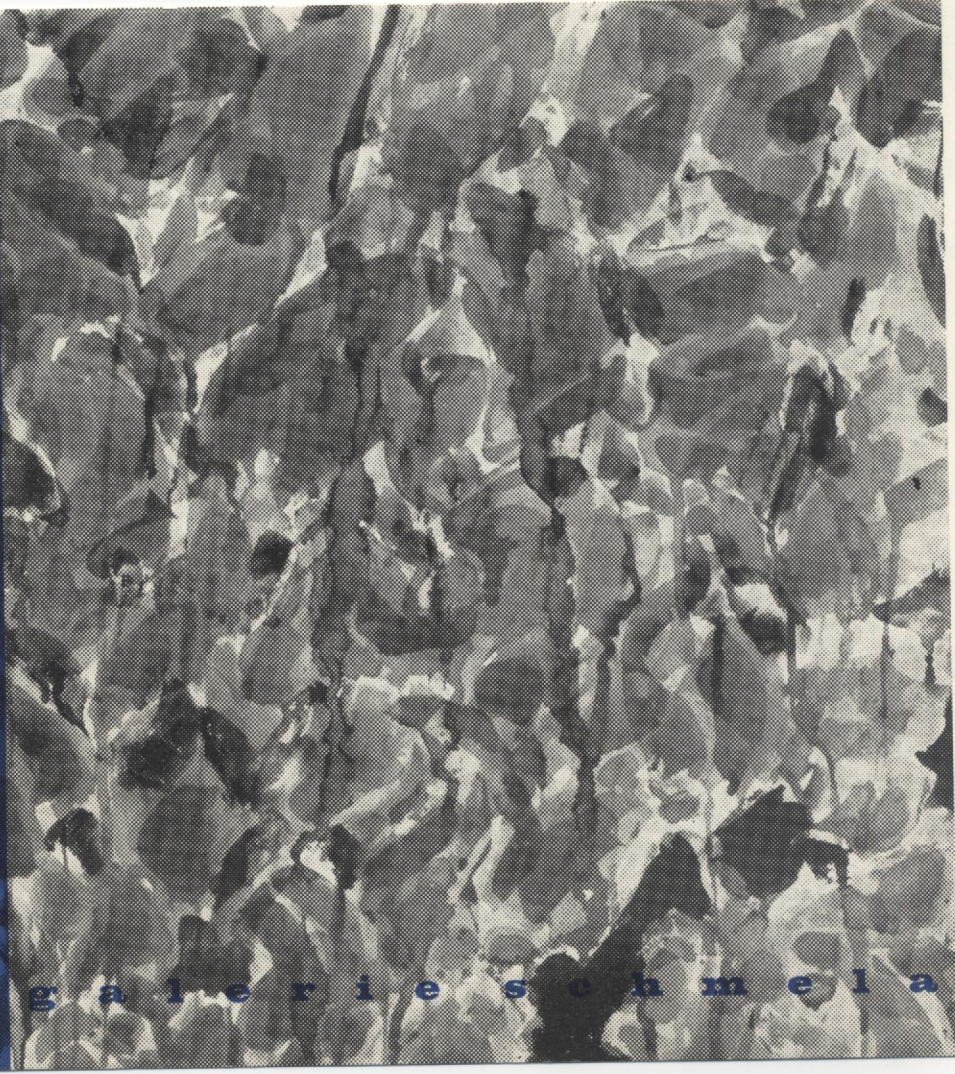
s a m f r a n c i s

geboren 1923 in San Mateo (Kalifornien)
1941–43 Psychologie- und Medizinstudien an der
University of California,
1943–45 in der Armee,
1946 erste Ausstellung im Jahressalon des Museums
von San Francisco,
seit 1947 abstrakte Malerei,
1950 Niederlassung in Paris

Einzelausstellungen u. a.
Galerie Nina Dausset, Paris 1952,
Galerie Rive Droite, Paris, 1955,
Martha Jackson Gallery, New York, 1956,
Gimpel Fils Gallery, London, 1957,
Klipstein & Kornfeld, Bern, 1957,
Tokio, 1957.

Gruppenausstellungen u. a.
Galerie Arnaud, Paris, 1954,
Junge amerikanische Kunst, Iserlohn, 1956,
12 Amerikaner, Museum of Modern Art, New York,
1956,
Neue Malerei in Frankreich, Soest, 1958,
Die neue amerikanische Malerei, Kunsthalle Basel, 1958,

Sammlungen und Museen u. a.
Albright Art Gallery, Buffalo, (N. Y.),
Museum of Modern Art und
Salomon Guggenheim Museum, New York,
Kunsthhaus Zürich,
Zahlreiche Privatsammlungen.



g a l e r i e s c h m e l a

s a m f r a n c i s

SAM FRANCIS
WERKE 1962–1966

ÖLBILDER
FARBIGE ZEICHNUNGEN

24. SEPTEMBER–29. OKTOBER
LAUPENSTRASSE 49 BERN
KORNFELD UND KLIPSTEIN



Stan Tannen's

ONE-MAN

FRANCIS, S

Die Ausstellung
ist dem Andenken Arnold Rüdlingers
gewidmet



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LOS ANGELES COUNTY MUSEUM OF ART
LOS ANGELES, CALIFORNIA

DIE GALERIE GÜNTHER FRANKE MÜNCHEN

erlaubt sich zur Eröffnung der Ausstellung

SAM FRANCIS

am Mittwoch, den 11. Dezember 1968, um 18 Uhr in die Maximilianstraße 22,
gegenüber Hotel „Vier Jahreszeiten“ einzuladen.

es werden gezeigt:

PASADENABOX enthaltend ein Rollbild und andere farbige Lithographien
sowie ein Gouache

Ferner: große Aquarelle und weitere farbige Lithographien

Dauer der Ausstellung: 11. Dezember 1968 bis Mitte Januar 1969

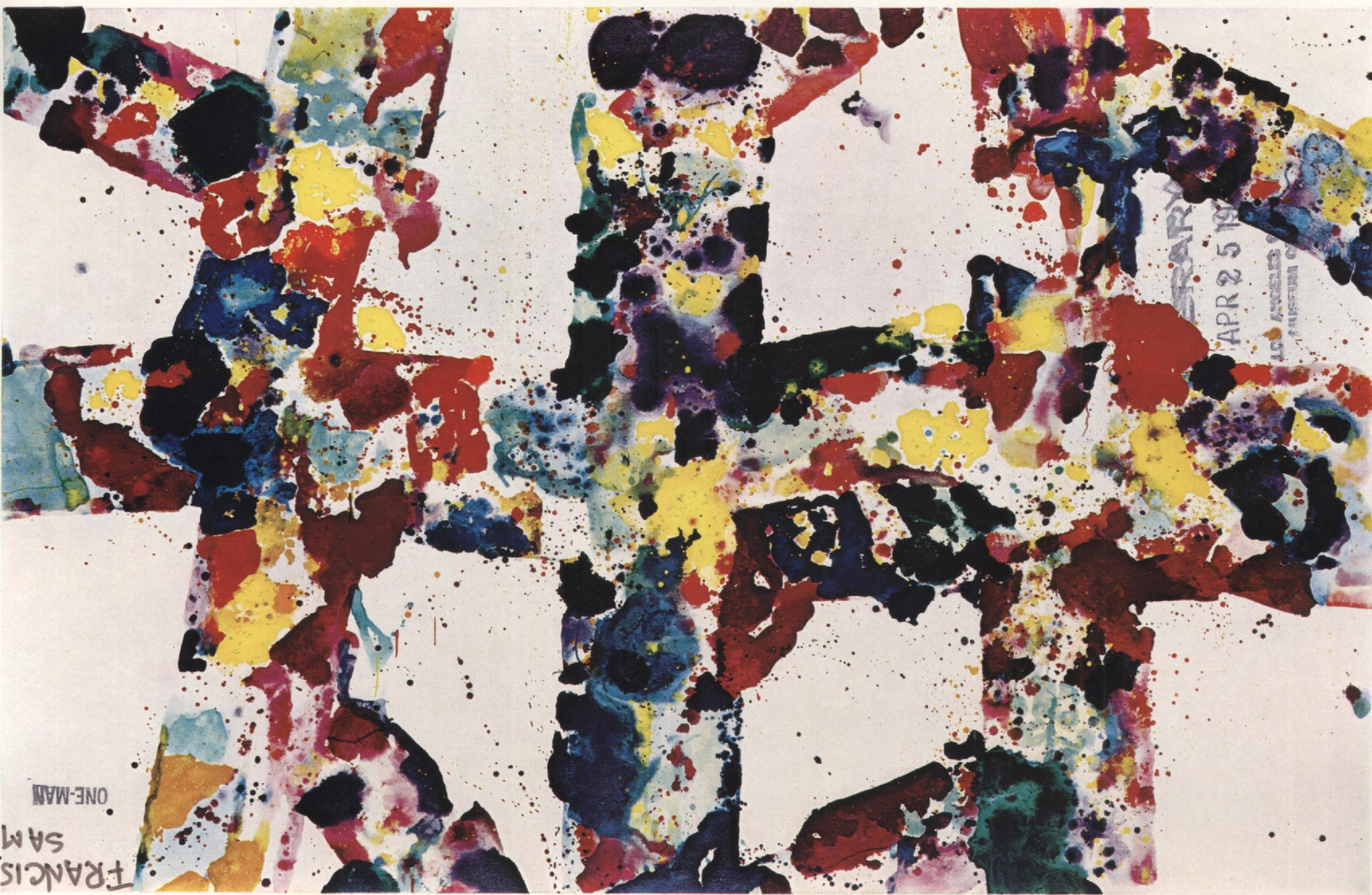
Sam Francis. Ten Puffs. Öl auf Leinwand. 1974. 180:280 cm.

SAM FRANCIS

ÖLBILDER – FARBIGE ZEICHNUNGEN

WIR WÜRDEN UNS FREUEN, SIE ZUR ERÖFFNUNG
DER AUSSTELLUNG
AM DIENSTAG, DEN 8. APRIL, AB 18 UHR
BEGRÜSSEN ZU DÜRFEN
(VERMUTLICH) IN ANWESENHEIT DES KÜNSTLERS

GALERIE KORNFELD ZÜRICH TITLISSTRASSE 48, 8032 ZÜRICH



FRANCIS
SAM
ONE-MANN

APR 25 1964
LOS ANGELES MUSEUM OF ART

ONE-WAY
LIBRARY
LOS ANGELES COUNTY MUSEUM OF ART
LOS ANGELES, CALIFORNIA

JAN 8 1962

Einladung zur Ausstellung
von Farblithographien von
Sam Francis.
Vom 8. bis 31. Dezember 1961
im Graphischen Kabinett
Weber, Inhaber Hans-Jürgen
Niepel, Düsseldorf 1
Grabenstraße 11, Tel. 81962

SAM FRANCIS

ONE-MAN

SAM FRANCIS

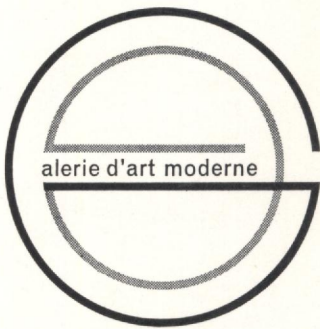
Werke von 1949 bis heute

Anfang August – Ende Oktober

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SEP 5 1974

LOS ANGELES COUNTY
MUSEUM OF ART



Galerie d'art moderne

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GALERIE DR. ERNST HAUSWEDELL

Baden-Baden Lichtentaler Allee 46

6. Ausstellung vom 10. April bis 9. Mai 1964

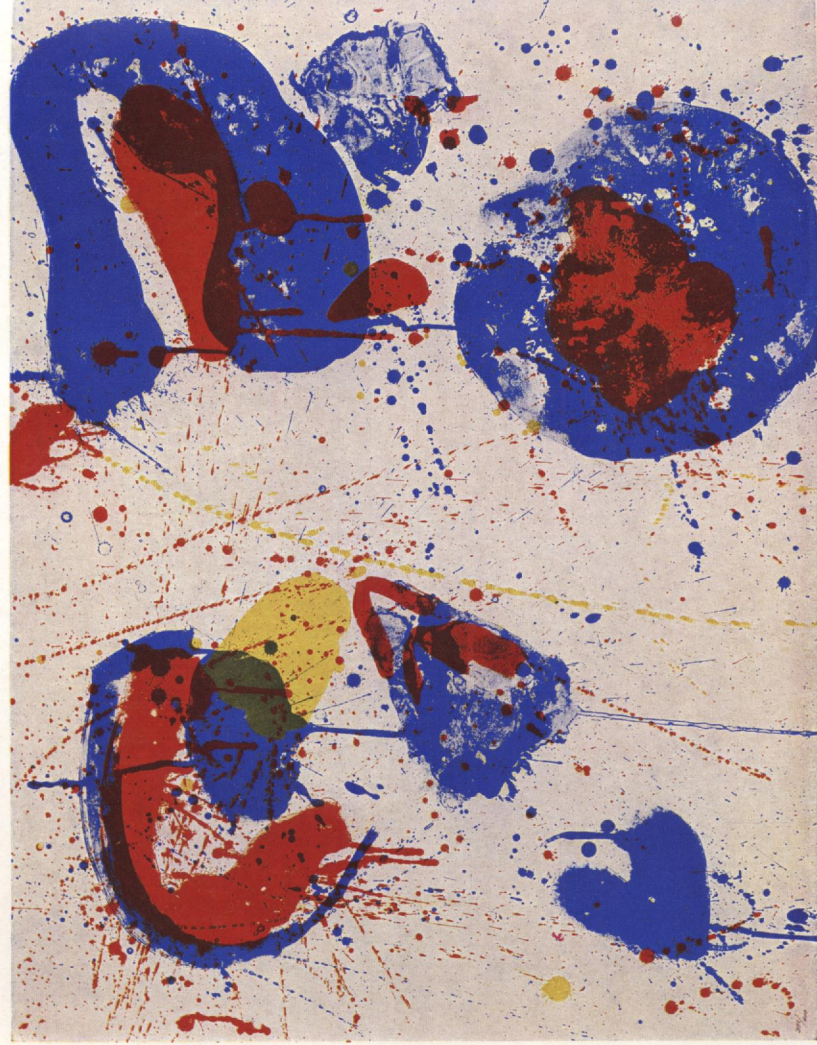


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LOS ANGELES, CALIFORNIA

SAM FRANCIS LITHOGRAPHIEN 1960-1963

Die Ausstellung wird unter freundlicher Mitwirkung der Firma Kornfeld & Klipstein, Bern, durchgeführt.
Dokumentation:
Sam Francis, Lithographies, Bern 1961 - Œuvres lithographiés et gravés, Sam Francis u. a., Bern 1962 - Sam Francis, Lithographien, Bern 1963.

SAM FRANCIS LITHOGRAPHIEN 1960-1963



GALERIE DR. ERNST HAUSWEDELL
Baden-Baden Lichtentaler Allee 46

6. Ausstellung vom 10. April bis 9. Mai 1964

Werktags 10-13 Uhr, 15-18 Uhr, Mittwoch nachm. geschlossen

FRANCIS, SAM

ONE-MAN

SAM FRANCIS



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JUN 16 1977

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16.–21. Juni 1977

Sam Francis

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Delaunay, Mondrian

Juni – Oktober

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